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NEW YORK SOCIETY OF ARCHITECTS



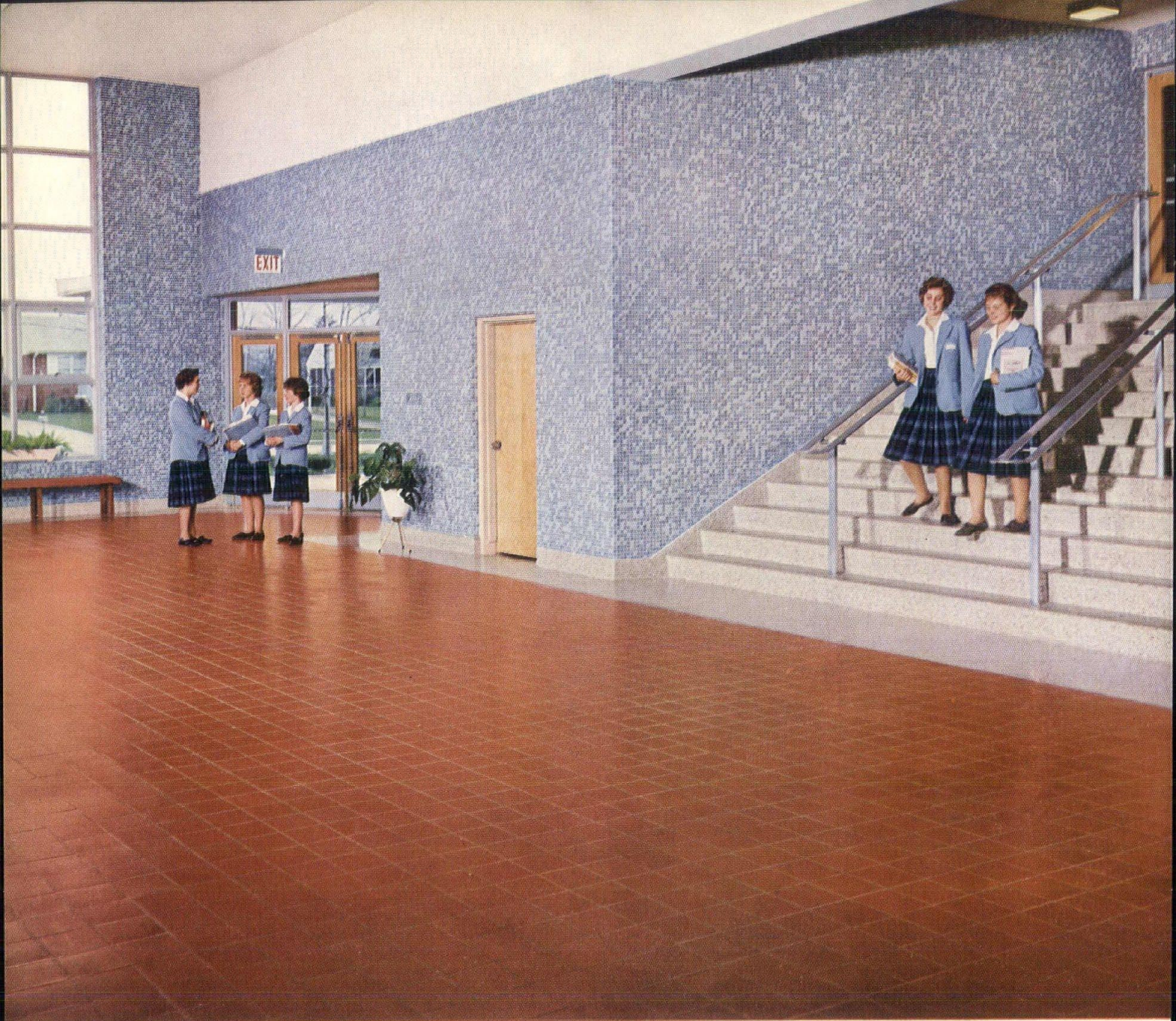
*Student Nurses' Dormitory
Downstate Medical Center*

OFFICIAL PUBLICATION—NEW YORK STATE ASSOCIATION OF ARCHITECTS, INC.
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JULY - AUGUST

1963

VOLUME XXIII—NUMBER 4



La Reine High School, Suitland, Md. Plate 450.

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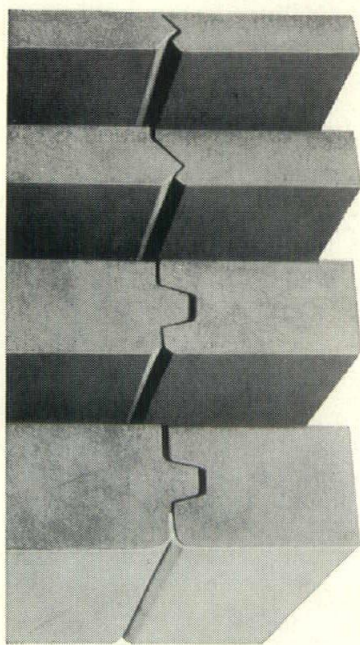
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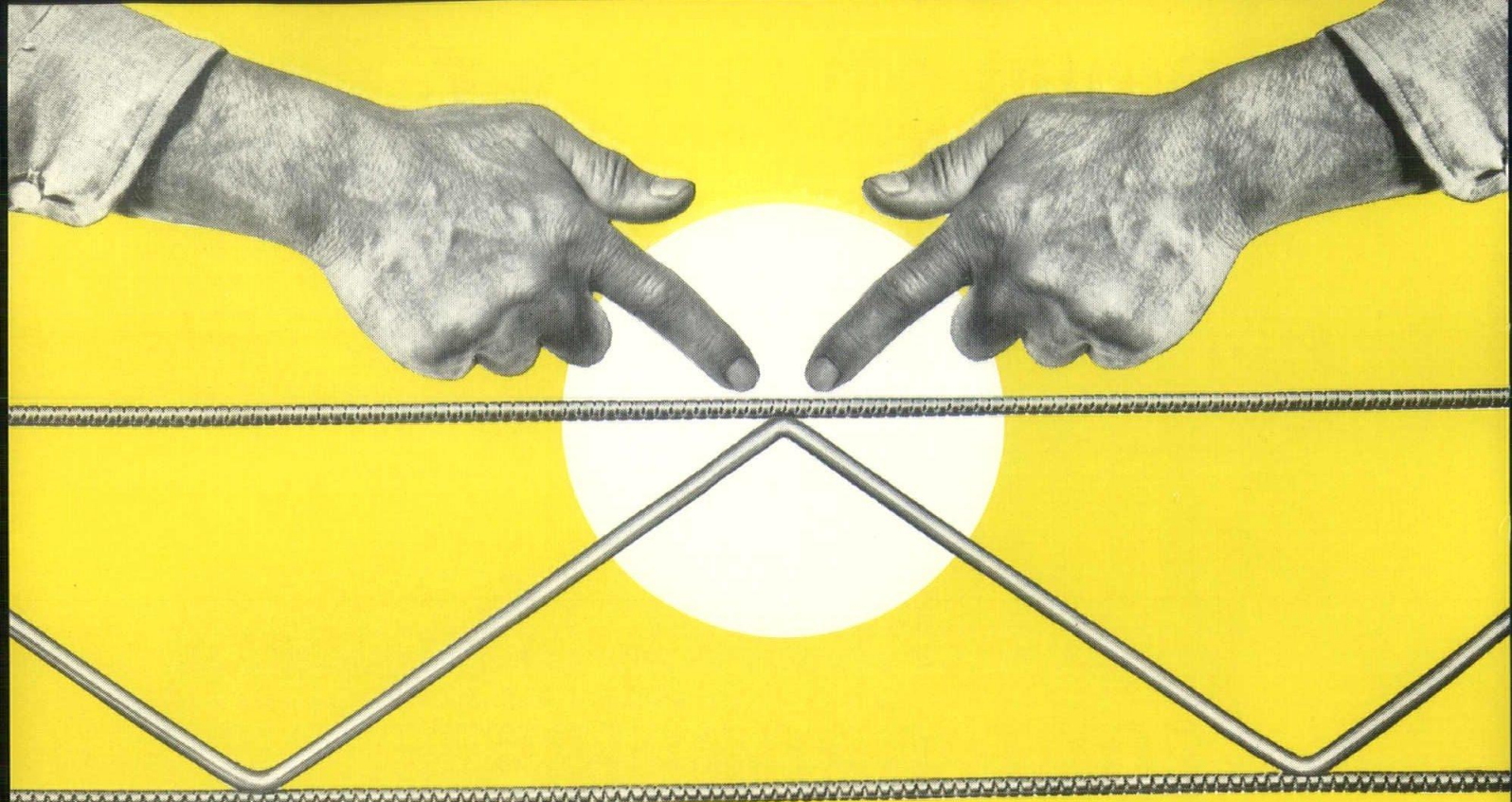
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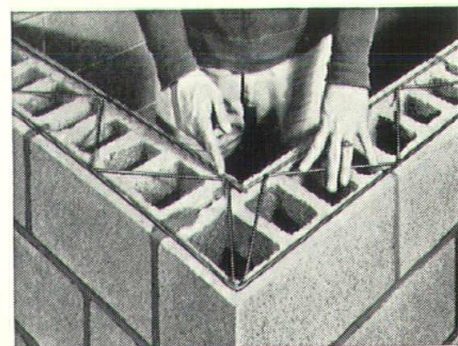
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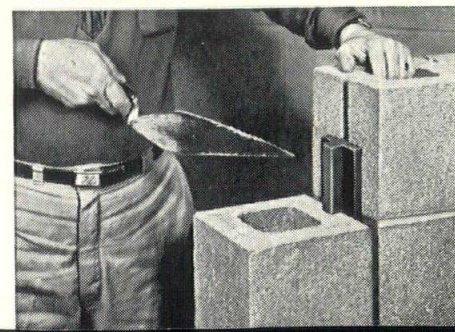
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OFFICIAL PUBLICATION

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JULY - AUGUST, 1963

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COVER PHOTO: Student Nurses' Dormitory
Downstate Medical Center, N. Y. C.

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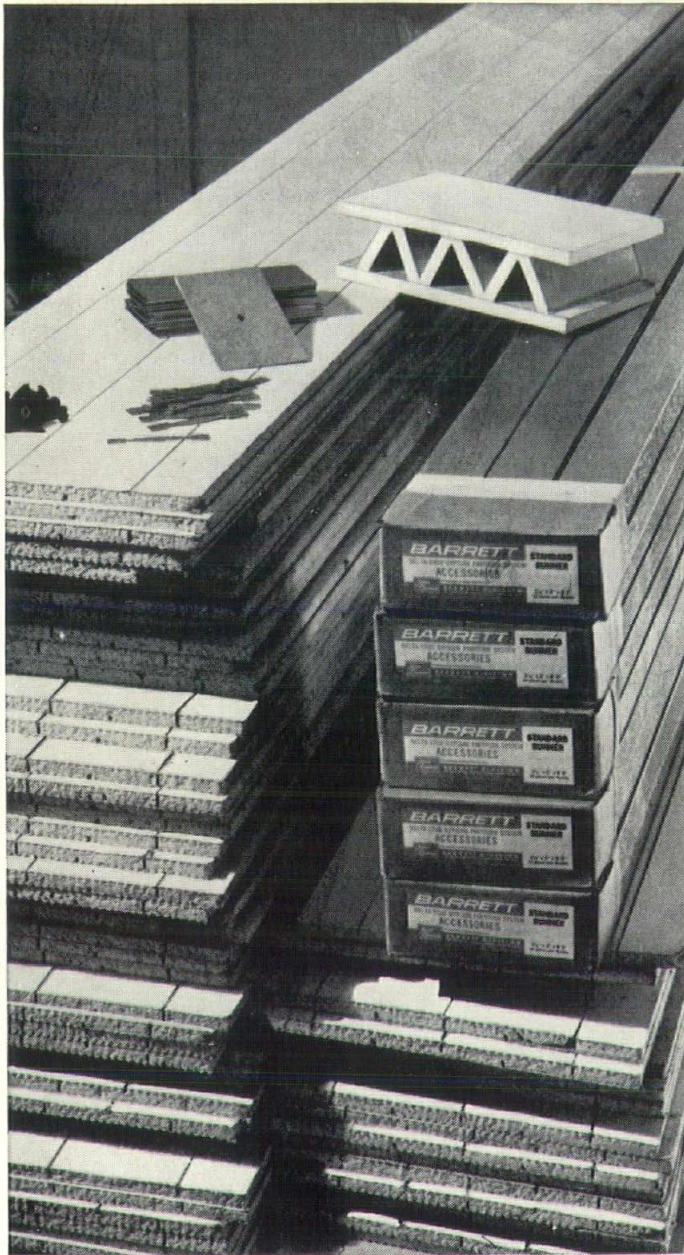


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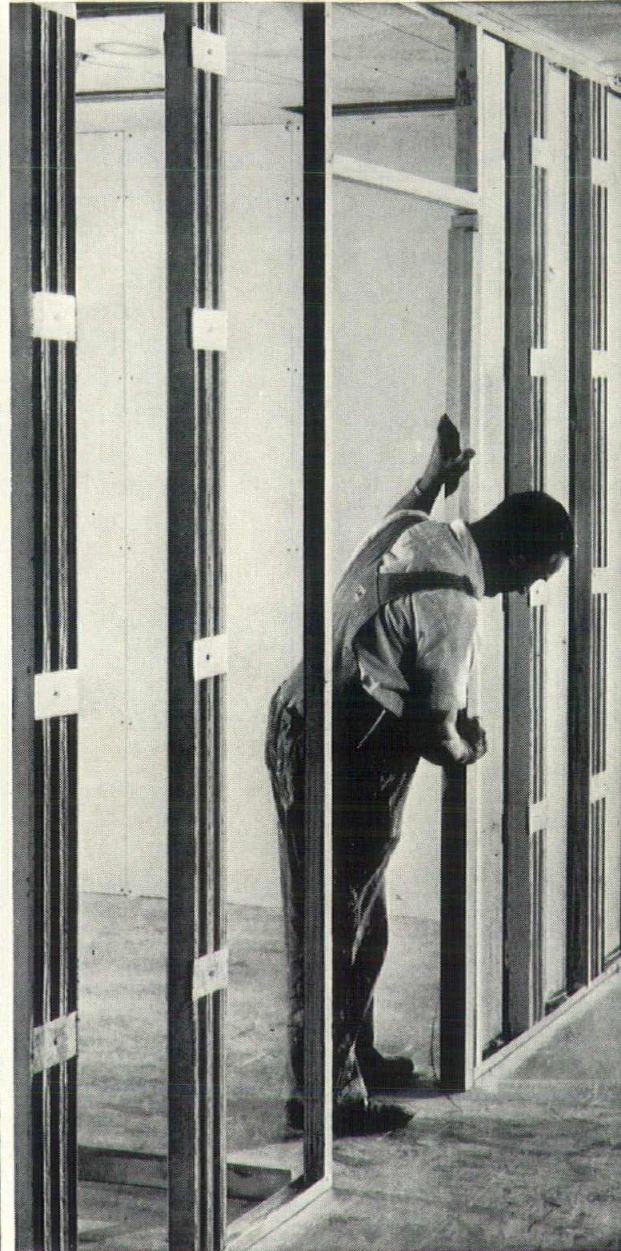
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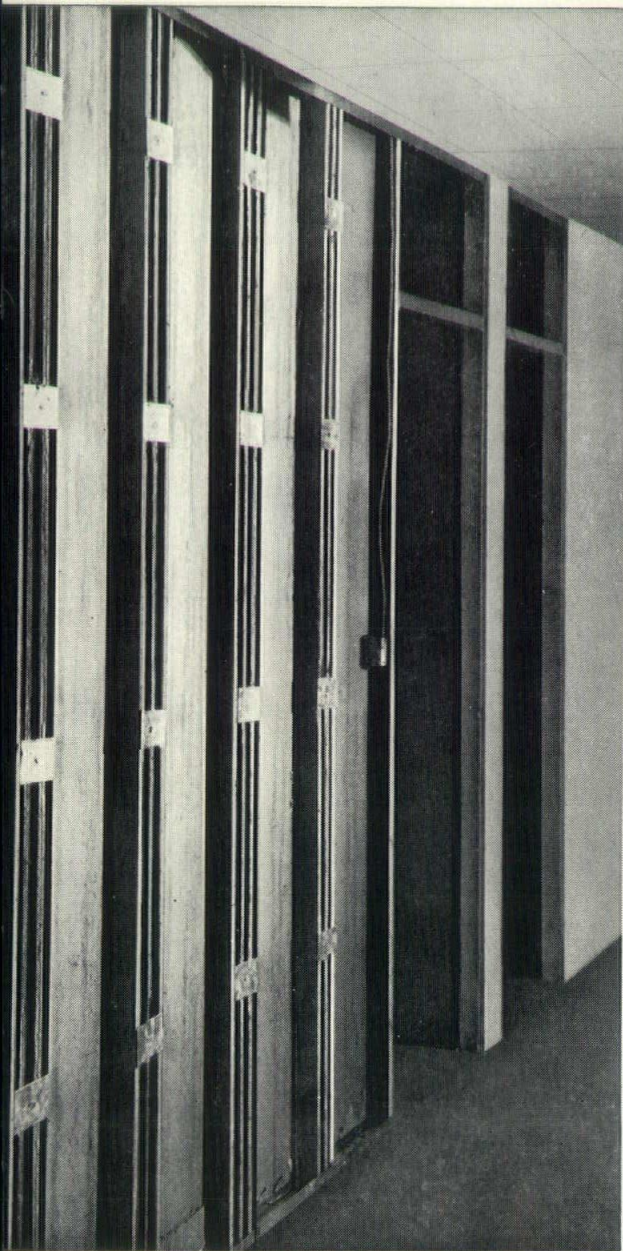


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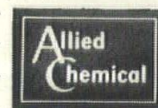
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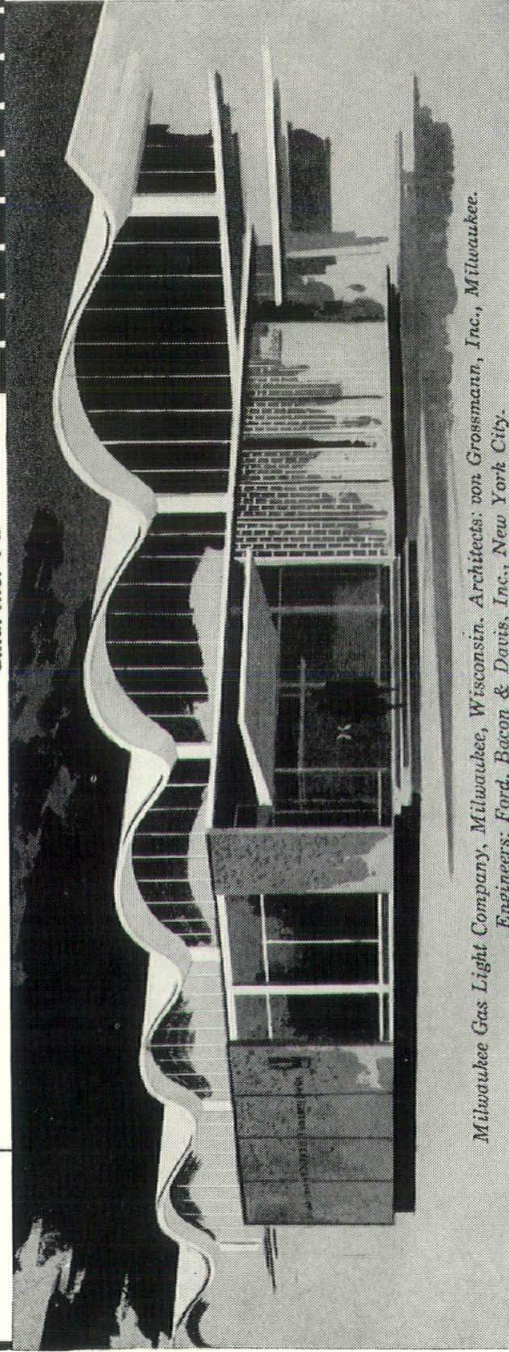


NO. 10

long barrel shells

a.i.a. file: 4-a

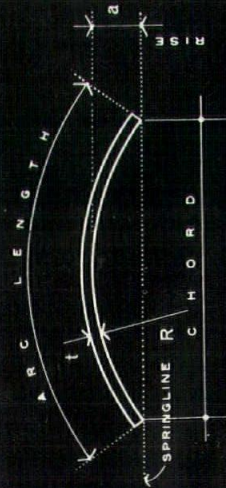
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Intriguing designs and long spans are readily achieved with concrete barrel shells. Long barrel shells are those which have a small chord compared to span. (Short barrels have large chords compared to span.)

To achieve full shell action (a membrane free of bending moments), support is required along the two curved edges as well as along the straight edges, as shown in the diagram below. In practice, however, the straight edges are never fully restrained so that

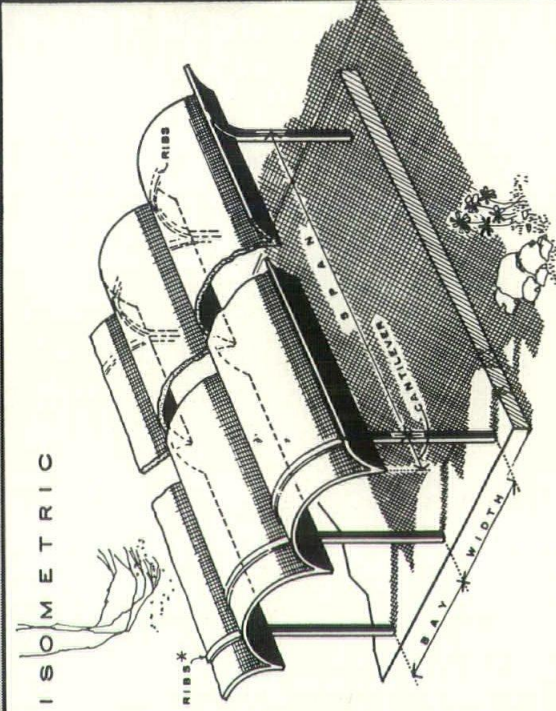


BARREL SHELLS / SPAN DATA ⁽¹⁾

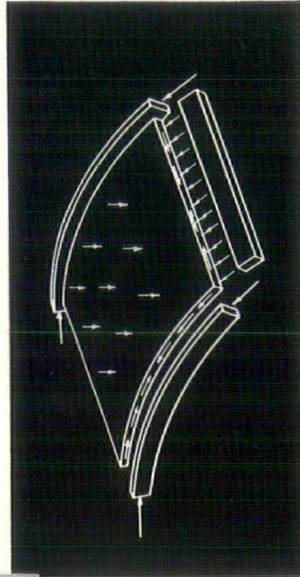
SPAN	BAY WIDTH	a	R	t	reinforcing ⁽²⁾
80'	30'	8'	25'	3"	3.5
100'	30'	10'	30'	3"	4.0
120'	35'	12'	30'	3"	4.5
140'	40'	14'	35'	3"	5.0
160'	45'	16'	35'	3 1/2"	6.5

(1) for long-span multiple barrels, the usual span-to-depth ratio varies from 1:10 to 1:15

(2) pounds per square foot of projected area



*RIBS, NECESSARY TO STIFFEN THE SHELL AT THE SUPPORTS, MAY BE INCORPORATED ABOVE OR BELOW THE CURVED PLANE. DRAWING ABOVE SHOWS BOTH TYPES.



some small bending moments in the shell must be considered in the design.

The stiffeners along the curved edges usually consist of arch-type ribs or diaphragms spanning between the supporting columns. Cantilevers are easily achieved; thus the visible shell edge can be as thin as the basic shell. Write for further free information. (U.S. and Canada only.)

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FINAL LEGISLATIVE REPORT—1963 SESSION

LEGISLATIVE COMMITTEE NYSAA

DONALD Q. FARAGHER Chairman

H. I. FELDMAN Co-Chairman

WE ARE PLEASED to submit the final report of the 1963 legislative session and the disposition of bills which reached the Governor's desk, after passage by the Legislature, as noted in our bulletin of April 16th.

HIGHLIGHTS—As has been the case in recent years, the 1963 session also proved to be a most satisfactory and successful session for NYSAA. Added to our efforts was the valued cooperation of member groups of the New York State Association of the Professions (NYSAP), which presented a united front on legislation of mutual interest to the learned professions. These achievements included the adoption of two very important resolutions:

- 1) creation of a legislative committee, headed by Assemblyman Gioffre of Westchester County, carrying an appropriation of \$20,000, for the purpose "of investigating and studying all phases of affording equitable tax status and tax benefits to professional men, who are licensed to practice their professions pursuant to the laws of the state of New York, with the object and view of formulating and recommending enactment by the legislature such remedial legislation as it may deem necessary to correct and eliminate the conditions described therein,"
- 2) creation of a legislative committee, headed by Senator Brydges of Niagara County, carrying an appropriation of \$50,000, "to re-examine and revise the education law for the purpose of restating the same in clear, simple and understandable language."

These were the resolutions which developed as a result of conferences held with the Governor and leaders of the Legislature, whose encouragement made possible two of the only three new resolutions adopted by both houses. Both resolutions carry a tremendous import to architects and to the members of the other learned professions. Of general interest is a bill signed by the Governor which will require employers to deposit New York State personal income taxes withheld by the 15th of each month, instead of quarterly as heretofore.

The Governor also signed a number of bills affecting school boards, reports, finances and remodeling of school buildings. Of interest to New York City architects was his signature to a number of multiple dwelling law bills, chief of which was the "Tower Bill" defining construction of towers. Several were vetoed relating to section 26, yards, and an omnibus bill on old law tenements. The lone multiple residence law bill introduced during the session, relating to fireproof doors, had previously been signed by the Governor.

Of the 1,288 bills that reached the Governor's desk he signed 1,022 and vetoed 266. A total of 8,977 measures were introduced during the session, many of which were reviewed by your Legislative Committee. The bills herein described are identified by subject matter, number and Governor's action as to his approval or veto. No attempt has been made to report the many bills we were able to defeat, or which never came to a vote. Copies of the bill described are on file in the NYSAA offices.

- 1) S.I.3751,Pr.4489—*Chapter 354*—Authorized cities to issue bonds for construction of state office buildings and to lease them back to the state.
- 2) S.I.3588,Pr.4002—*Chapter 820*—Authorized state education commissioner to issue periodic reports on school building costs for guidance of local school districts.
- 3) S.I.3587,Pr.4425—*Chapter 1009*—Requires school districts to maintain books and records and provides uniform method of accounting.
- 4) S.I.3585,Pr.3999—*Chapter 609*—Approved amendment to education law that no schoolhouse shall hereafter be erected, repaired, enlarged or remodeled in any school district, except in city of 70,000 or more, at expense which shall exceed \$100,000, instead of \$10,000, until plans and specifications have been submitted and approved by education commissioner.
- 5) A.I.5156,Pr.5954—*Chapter 932*—Created improvement fund to construct and administer hospitals for mental patients.
- 6) S.I.3786,Pr.4601—*Chapter 933*—Pertains to appointment of 3 trustees by Governor to Mental Hygiene Facilities Improvement Fund and their powers.

MULTIPLE DWELLING LAW

- 7) S.I.1238,Pr.4366—*Vetoed*—Amends section 76, relating to baths, water closets
- 8) S.I.1240,Pr.4403—*Vetoed*—Amends section 26, bottom yards, size, levels
- 9) S.I.1245,Pr.4467—*Vetoed*—Amends section 28, building spaces, separations
- 10) S.I.3109,Pr.3314—*Chapter 379*—Amends section 30, to require that louvers with minimum area of 144 sq. inches and arranged to be opened or closed, may be provided to private halls or adjoining rooms, to secure through ventilation, in place of transoms or partition sash.

Continued on Page 8

LEGISLATIVE REPORT

Continued from Page 7

- 11) S.I.3582,Pr.4176 — *Chapter 700* — Amends section 310, to continue to July 1, 1964, instead of 1963, provision for variance of frame dwellings in Buffalo existing on November 1, 1949, where prior approval of local fire, health and building departments has been obtained, relating to dwellings of 3 stories or less in height, converted before November 1, 1949.
- 12) A.I.1788,Pr.1791 — *Vetoed* — Amends section 26, relating to depth of yards
- 13) A.I.2191,Pr.5860 — *Vetoed* — Amends M.D.L. generally, old law tenements
- 14) A.I.3481,Pr.3551 — *Chapter 918* — Amends section 76, to extend to November 1, 1965, certain exemptions regarding water closets in old law tenements, for dwellings in area to be acquired for public improvement, for urban renewal or for demolition under permit issued by municipality.
- 15) A.I.3970,Pr.5287 — *Vetoed* — Amends section 9, conversion 3-family dwellings
- 16) A.I.4636,Pr.4822 — *Chapter 394* — Amends sections 26, 77, to provide that restrictions and requirements as to height, bulk, open spaces, plumbing and drainage for multiple dwellings shall not prevent turfing over of any yard or court space or planting of shrubs or trees therein when approved by department.
- 17) A.I.4846, Spr.4508 — *Chapter 1001* — Amends section 26 to define tower as dwelling which has aggregate horizontal area of not more than 40 per cent of plot area, or lots of less than 20,000 square feet, on basis of table ranging to 50 per cent and to fix other provisions as to rear yard requirement. Note: This was one of the featured bills recommended by M.D.L. Committee of NYSAA and received support of all city departments.
- 18) Multiple Residence Law — A.I.1771,Pr.1774 — *Chapter 108* — Amends section 255 to require that egress from dwelling 3 stories or less on each story, and in certain dwellings 2 stories or less in height, shall have fireproof doors and assembly with self-closing door without transom.

We cannot conclude this report without expressing our thanks to all who contributed to the success of our efforts. We were particularly gratified for the response we received to our requests to send communications to the Governor and to the members of the Legislature. There is no doubt that these letters and telegrams aided materially in the results achieved. Our appreciation also to the participation of members of the New York State Association of the Professions, whose assistance and cooperation were extremely helpful. Last but not least, our Executive Director, Joseph F. Addonizio, who personally guided our program in Albany.

HIGHLIGHTS AIA CONVENTION

MIAMI BEACH MAY 1963

CARROLL ELECTED INSTITUTE PRESIDENT

"We would blame the doctors if our people were covered with running sores. If crookedness ruled the courts, we would blame the lawyers. So, the 15,000 architects in America must take the responsibility for ugliness in their own communities," said J. Roy Carroll, Jr., FAIA, at a press conference held shortly after it was announced that he had been elected president of the Institute. "Architects must do more than talk about great programs for remaking America," he said. "They've got to get out to the zoning boards, the planning commissions and the city council meetings to fight against the blight of signs, billboards and gas stations."

Serving with President Carroll during the coming year will be these officers elected during the Institute's Miami convention: Arthur Gould Odell, Jr., FAIA, first vice president; Wayne S. Hertzka, FAIA, second vice president, and Robert F. Hastings, FAIA, treasurer. Clinton Gamble, FAIA, will continue the second year of his two-year term as secretary. The newly elected directors are C. Day Woodford, FAIA, California Region; Angus McCallum, AIA, Central States Region; Robert H. Levison, AIA, Florida Region; Albert M. Goedde, AIA, Illinois Region; Willard S. Hahn, AIA, Pennsylvania Region; and Ilewellyn W. Pitts, FAIA, Texas Region.

At its business session, the convention gave its blessing to each of the proposed bylaws changes: (1) the right of chapter presidents to cast votes at the convention for absent delegates; (2) termination of corporate membership "without prejudice" to those members who enter into unapproved types of work; (3) continuation of the supplemental dues as a source of funds for new programs and projects, with certain modifications in the method of assessing these dues; (4) mortgaging the real property of the Institute to plan and finance the erection of a new AIA headquarters building; (5) enlargement of the Judiciary Committee from three to five members, with authority not only to hear, but to make decisions and assess penalties on cases which come before it; (6) change of title of Regional Director to "Director"; (7) election of three vice presidents (in place of current second vice president); (8) change in the composition of the Executive Committee to contain only the officers of the Institute, and (9) change the frequency of Board meetings to four times a year, rather than three.

The Board of Directors met both before and after the convention. In key actions, the Board (1) authorized publication of a "Digest of Judiciary Cases" to be prepared from files of the last ten years, preserving the anonymity of the parties involved; (2) established policy that the competition for the design of the new headquarters building will be open to all AIA corporate members in good standing; and (3) authorized the AIA-NCARB Liaison Commission to develop a model registration law.




STUDENT NURSES' DORMITORY COMBINED WITH APARTMENT HOUSE FOR MEDICAL STUDENTS

ARCHITECTS

THE OFFICE OF MAX O. URBAHN

Two dormitories, each combining a student nurses' residence and an apartment house for single and married medical students in a single building, will be built for the New York State Dormitory Authority at the Downstate Medical Center in Brooklyn, N.Y. Each of the new 11-story dormitories will accommodate 48 student nurses in semi-private rooms and will house 192 persons in 68 apartments. To afford privacy, the second and third floors of the new dormitories were designed as a separate, isolated nurses' residence with private stairways. In effect, the new dormitories will contain a building within a building.

Each structure comprises a main dormitory unit (left) that is related to a 125-foot elevator and stair tower (right) by a tall, slender link of curtain wall construction. The existing Basic Sciences Building of the Downstate Medical Center is shown at the left of the above rendering; to the right, appears part of the new teaching and research hospital, also designed by The Office of Max O. Urbahn.



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RESURGENCE IN BROOKLYN

A REPORT ON THE DESIGN OF THE EXPANSIONS OF THE DOWNTOWN BROOKLYN CIVIC CENTER

Prepared By **OLINDO GROSSI**, Dean, School of Architecture, Pratt University.

The heart of historic, legendary Brooklyn is to have a new Civic Center. The Downtown section of stores, office and government buildings has been replanned by Olindo Grossi, Dean of Pratt Institute's School of Architecture, at the request of the New York City Planning Commission.

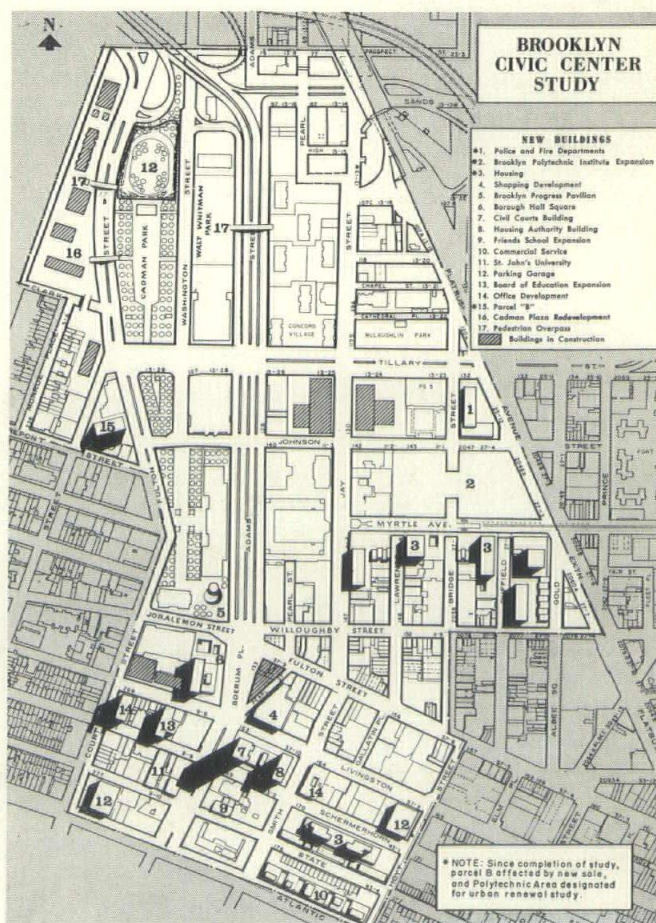
The new civic proposal centers around "Borough Hall Square", a term coined by the Dean for the area in the lee of the 1849 classic Borough Hall. The "square" will consist of landscaped pedestrian areas with shops, restaurants and a sunken level with concourses and an ice skating rink and multiple connections to a series of existing and new buildings as well as subways.

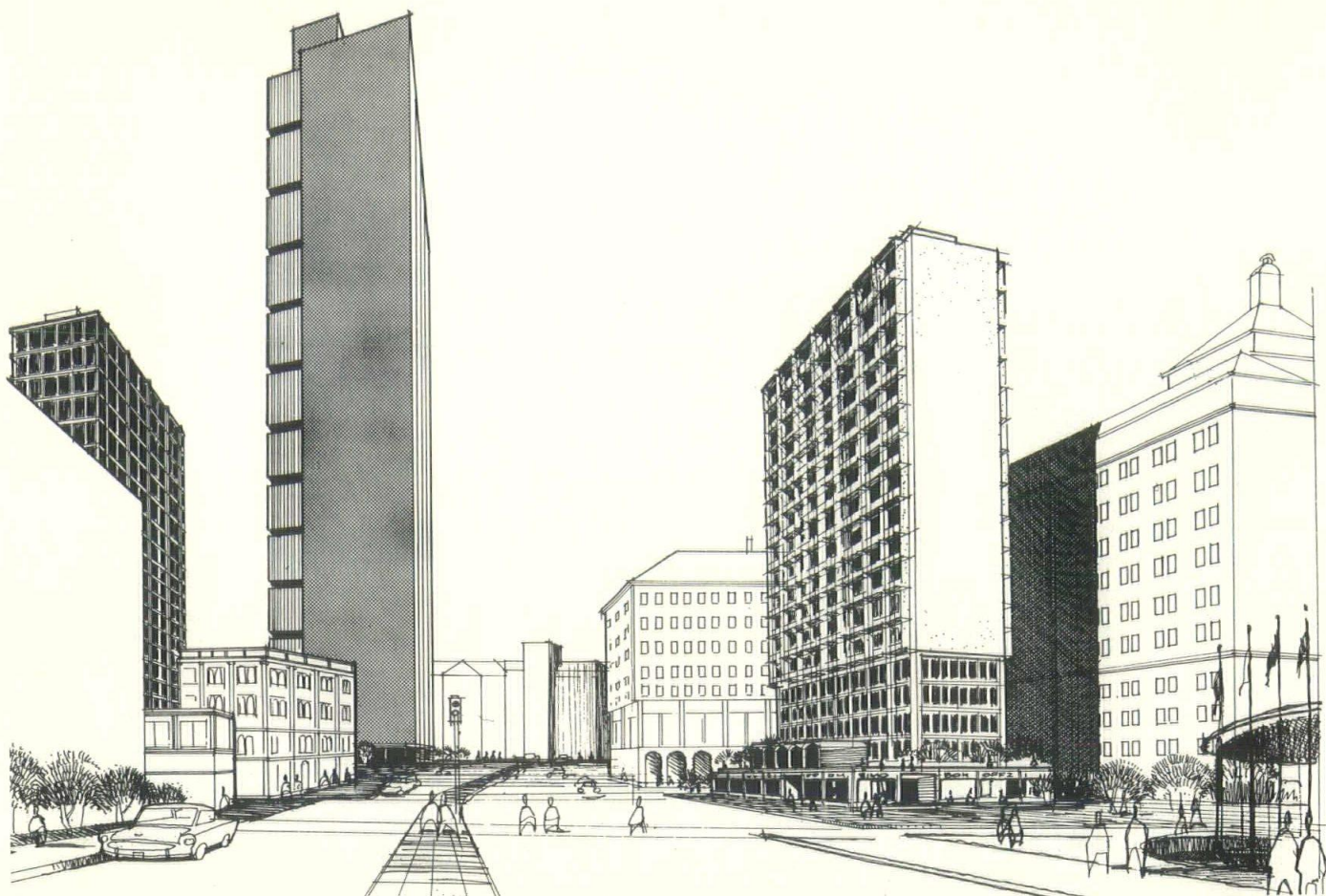
A large, publicly owned site in the heart of the "square" lies obtrusively vacant now and is to be developed as one of the key elements. It will be a privately financed, multi-functioning building (most likely a hotel with the first few floors used for offices) and cover about half the parcel. The building is intended to unite the populated Court Street office building area and the very active commercial district which centers on Fulton Street. The remainder will be developed according to drawings with prime emphasis on "making the area inviting to pedestrians." A "Brooklyn Progress Pavilion" is to be among the attractions adding interest and character to space now used for parking lots.

Public and private buildings form the backdrop of the Square with a proposed 40-story, slim shaft slated for Civil Courts facilities. It will be located at the corner of the square and serve as the visual focus for traffic arriving in Brooklyn via the Brooklyn Bridge.

The Dean noted that the reorganization of local courts called for 37 new courtrooms and related facilities and that one building accommodating them afforded "an unusual opportunity to provide

Continued on Page 12





PROPOSED NEW "BROOKLYN BOROUGH HALL SQUARE"
The new center for downtown Brooklyn has been planned just south of the Supreme Court Building and east of century-old Borough Hall.

Dominating the Square would be a new dramatic, Civil Courts Building, (left of center); and the dark structure at left would be the proposed headquarters of the Housing Authority. These buildings would be on the block bounded by Boerum Place, Livingston Street, Smith and Schermerhorn Streets.

On the north side of Livingston Street (occupying the old Supreme Court site), will be a multi-function building (right center) privately constructed and containing street-level stores and several floors of offices above which would be a hotel. A proposed Brooklyn Information and Progress Pavilion is partially seen (extreme right).

The entire area would be woven together for the convenience of pedestrians by malls with shopping facilities and corridors leading to subway connections and surrounding buildings.

... an important monumental building." In addition, he found that the remainder of the block selected for this building would furnish a good location for New York City Housing Authority headquarters, a new building of 20 stories.

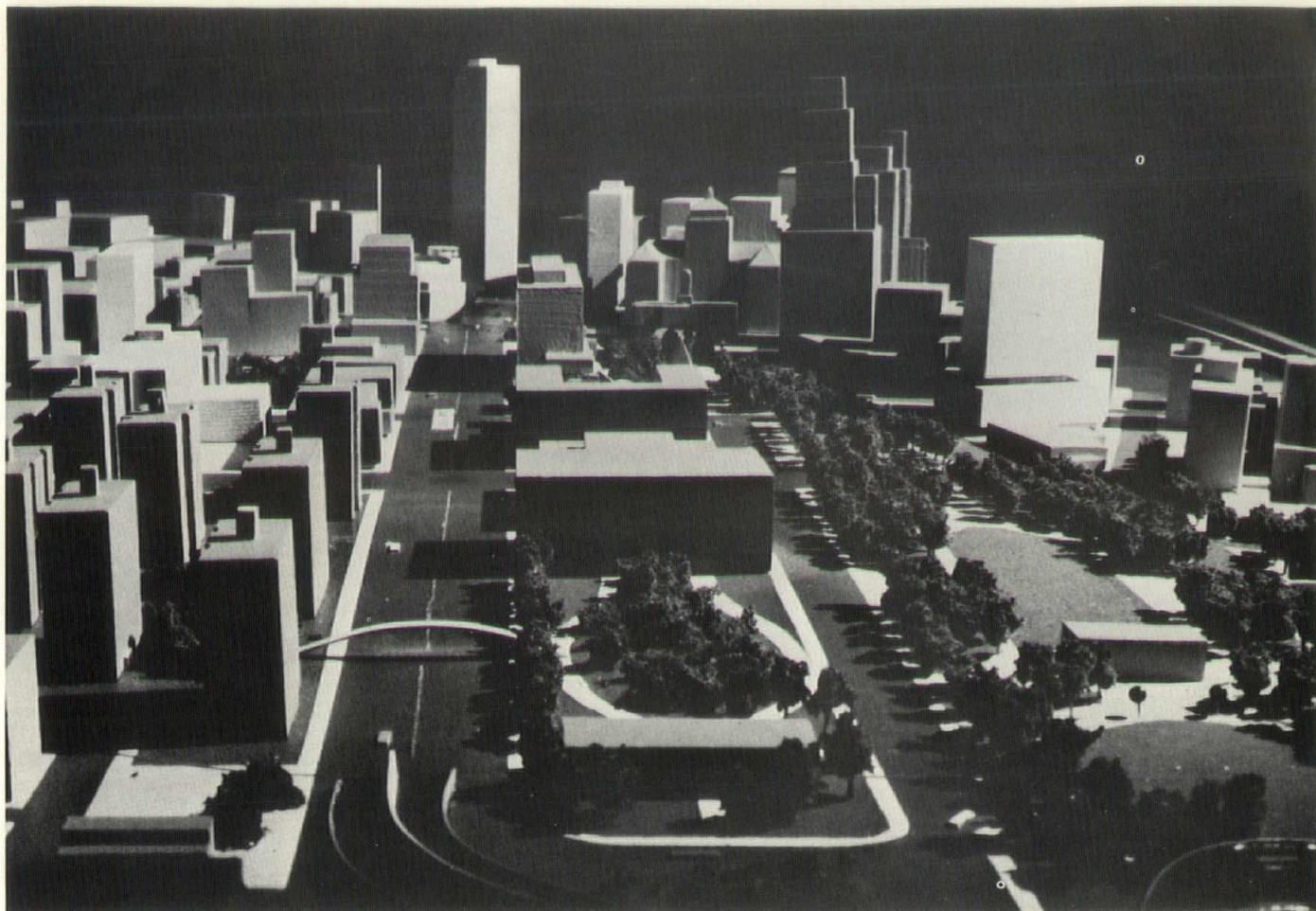
Events that triggered the study centered around the widening of Boerum Place necessitating demolition of an old court building and Hall of Records. With these buildings down and the street widening completed, the city found itself with 63,000 square feet of its best real estate and no precise ideas for development. The Borough President, Abe Stark, requested a study by the Planning Commission to guide officials in putting the land up for development.

A much larger area was assigned Dean Grossi for study (including about half of the business dis-

trict). As he pointed out, it is an area that "can be thought of as a network of islands . . . created by major thoroughfares . . . which change abruptly from side to side of these vehicular arteries." Here he found various diverse uses such as high schools, several colleges, business and manufacturing firms and office and governmental buildings.

It was an area that had been studied several times in the last three decades, had undergone many changes including the elimination of elevated lines, construction of a dozen new public buildings, and was still being reconstructed. Lying at the foot of both the Manhattan and Brooklyn Bridges he noted: "It has become almost axiomatic that no matter how widely the boundaries of

Continued on Page 13



A view southward across S. Parks Cadman Park, as depicted in a model of the proposed Brooklyn Civic Center Plan, demonstrates how the shaft of the proposed Civil Court Building becomes the focus of interest as one enters the Borough of Brooklyn by way of the Brooklyn Bridge and drives south along Adams Street. Adams Street terminates at the five-points intersection just north of the new Court where it joins Willoughby, Fulton

and Joralemon Streets and Boerum Place at the newly planned pedestrian-oriented "Brooklyn Borough Hall Square." This spacious area in the lee of historic Borough Hall would have trees and landscaping, a new Brooklyn Progress Pavilion and plazas with access to subway connections and to nearby government structures. The pedestrian would find the area safer and more attractive than now.

a study area are drawn they will always be too limited for an understanding of the traffic movements that impinge upon it."

The other half of the traffic problem—transit—he found plentiful because all divisions of the subway system serve this section.

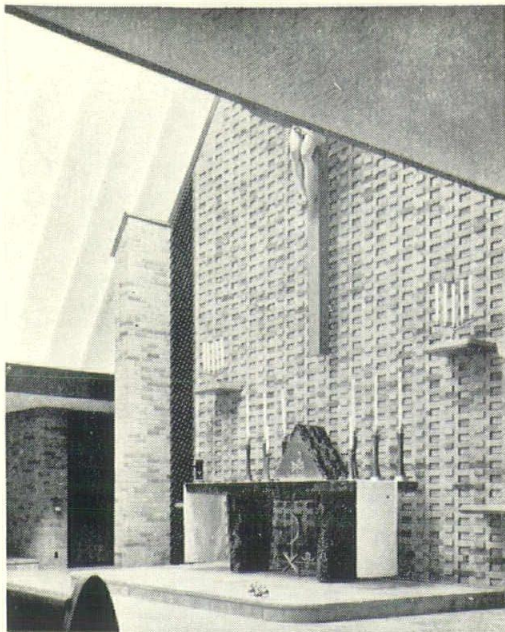
He noted that urban renewal proposals were being advanced by city agencies in two sections, one for housing and the other for college expansion. The latter one, around Brooklyn Polytechnic Institute, would deal with the last remaining elevated line in the area which he suggested should be shortened.

A police and fire station complex was proposed for a new site while other improvements in progress or already on the drawing boards (a high

school auditorium, a college dormitory, the complete rebuilding of a bank building, a new 25-story office building and a luxury apartment building, to name a few) were inventoried by the plan.

Amidst the old and the proposals under way, the plan filled the gaps with suggestions for parking, housing, public buildings and recommendations for preservation and renovation. On one tangled site (Parcel "B") partly public and partly private a recommendation was made for unified sale so that the prime site could be developed as a whole. He found the site desirable for offices and luxury housing since it bordered both historic Brooklyn Heights and the Brooklyn financial section. The recommendations therefore called for luxury suites

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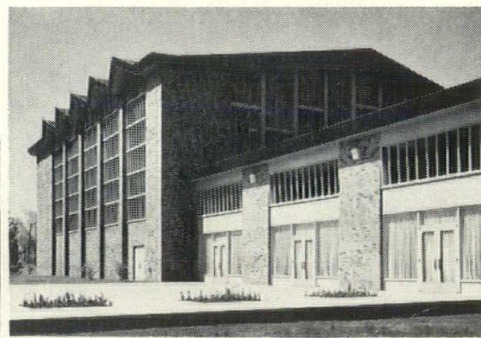
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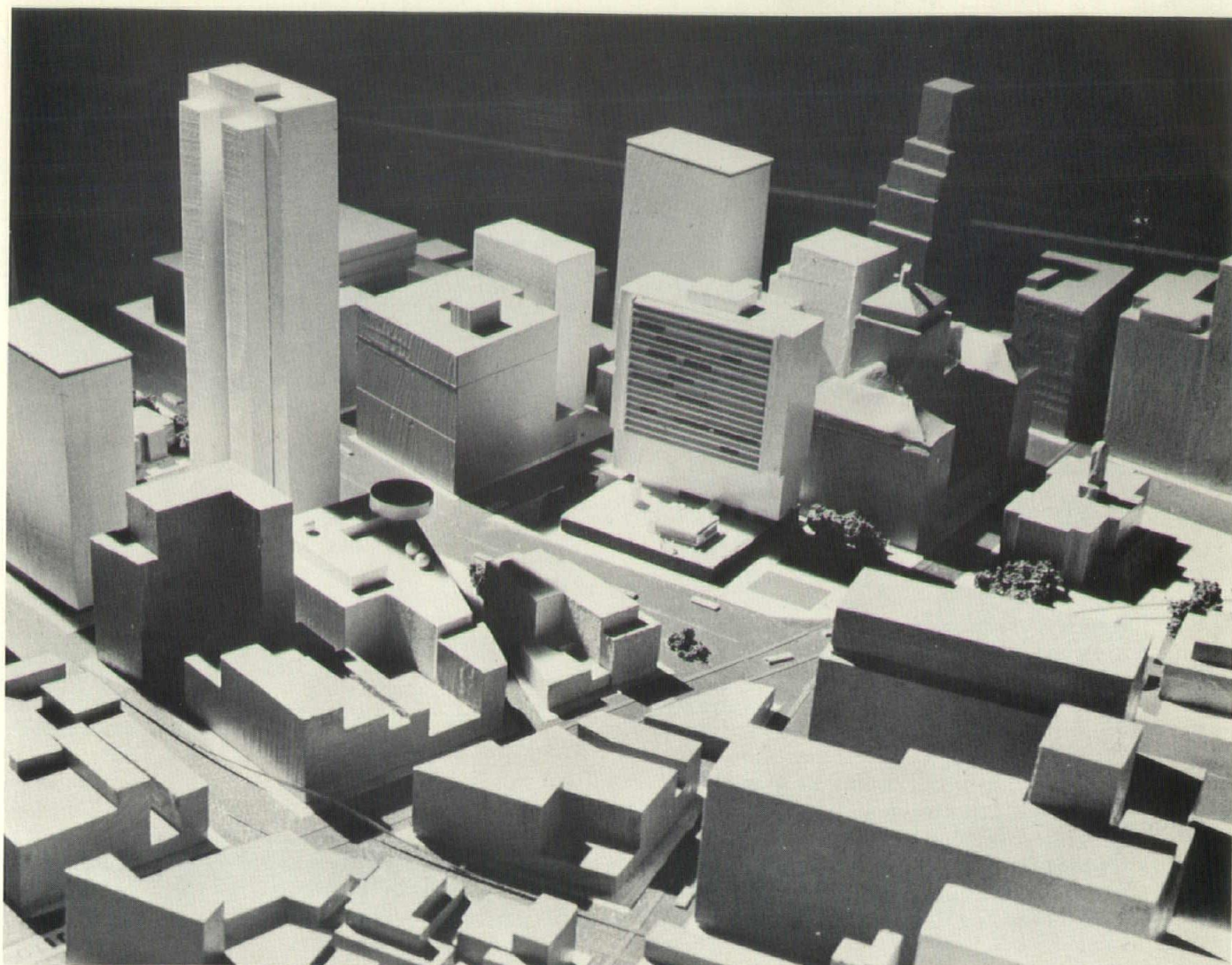
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DETAIL PHOTO OF MODEL

Tall Structure at left is the proposed Civil Court Building

in the upper floors with offices below and since there were two street frontages, the use of separate addresses for each function.

Housing proposals were made in several locations, one of which is now a parking lot with subway tracks underground. He noted that a parking garage might have to be developed in conjunction with the building and that the structure would have to be planned with no basement (similar to many Park Avenue office buildings).

The report pivots on the original idea of creating a visual center for downtown Brooklyn, but it is also spiced with passing recommendations for improvements ranging from historic preservation to pedestrian overpasses. Here are a few more of the Dean's suggestions:

- Consciously create "greenways" which will link downtown Brooklyn with outlying parts.
- Consider the installation of a heliport and bay-

side park near the waterfront.

- Have Landmarks Preservation Commission consider saving fire station that is to be abandoned.
- Businessmen should consider providing a gallery for exclusive pedestrian use with day and night activities.
- Benches and sheltered bus stops along with street planting would enhance downtown shopping streets.
- Pedestrian overpasses should be provided in strategic locations along major traffic streets.

The Dean strongly urges that "The greatest need now is for the authorities to insist that both government and private investors adhere to the recommendations and not permit exploitation of site and community. Parcels owned by the city can quite readily be sold or transferred with development rights controlled for the good of the general community as indicated."

THE QUEST FOR QUALITY IN ARCHITECTURE

Excerpts from addresses made at the
National Convention of the American Institute of Architects
in Miami, Florida, May 5-9, 1963

"WHAT IS QUALITY?"

By Dr. Edward T. Hall

"QUALITY IN ARCHITECTURE —

An Anthropological View"

Anthropologists aren't usually included on a panel like this, and undoubtedly many of you are wondering why I am here at all. People generally think of the anthropologist as a person who spends his time digging up parts of old jars from ancient ruins or studying primitive, exotic people in far-away islands. However, the truth is that we share a common interest and commitment — the creation and use of spaces. And I believe my presence on this panel is an indication that architects are feeling a growing need to know more about the people who will occupy the space which they enclose. However, I don't propose to talk to you about the changing concepts of architects. Rather, I would like to tell you about some recent developments in anthropology and psychology which have a direct bearing on quality in architecture.

During the last few years we have learned a great deal about how living organisms structure micro-space — that is, how they organize the personal space around them — and of how deeply influenced they are by this spatial structuring. Some of these studies have revealed that different spatial settings trigger different responses in people and that these responses are so deeply hidden in the recesses of the nervous system that the individual is not even consciously aware of them. They are what we call "out-of-awareness."

These studies have upset a number of widely held notions which have been accepted virtually without question for a long time. I would like to discuss three of these erroneous beliefs: *One*, the notion that these responses to space are controlled and intellectual; *two*, the notion that these responses are characteristically human and not to be found in lower organisms; and *three*, the notion that all men perceive space in pretty much the same way.

None of these beliefs are demonstrably true. I realize that what I am saying may sound arbitrary, and I suspect that some of you may be mentally adding your own editorial comments at this very moment. I have overstated the case in order to focus attention on three ideas: first, the importance of out-of-awareness behavior as opposed to controlled or intellectual behavior; second, man's dependence on his biological past; and third, the influence of culture on man's perception of space.

Winston Churchill once made a remark which bears on the first of these and which has real importance for your profession. He said: "We shape our buildings and then they shape us." You will remember that he was urging that the House of Commons destroyed during the war, be rebuilt in its original form. He feared that changing the building might change the

EDITOR'S NOTE: These addresses are published for the benefit of those who did not attend the convention or could not find room in the assembly hall to be able to hear them. If sufficient interest is expressed by our readers, we will be pleased to publish, in future issues, the addresses of George McCue, *Art Critic*, *St. Louis Post Dispatch* on "What and Who Influences Quality"; and of Ada Louise Huxtable, *Architectural Critic*, on "The Attainment of Quality."

character of Parliamentary debates. I wonder how many of your clients understand this. Essentially when men build buildings they are making statements which communicate with the users of the buildings as long as they live or work there. When man structures his space he also structures his life in a very special way.

Yet we work with much closer tolerances than might be supposed. The restrictions are not so much in the buildings as they are in man himself, for man is basically a biological organism, a product of his evolutionary past. I think we can understand his use of space better if we drop a few notches on the phylogenetic scale and take a look at how space is handled by lower forms of life before things are complicated by language and culture.

Forty-three years ago H. E. Howard published what has since become a classic in ecological literature entitled *Territory in Birdlife*. We are only now beginning to understand the implications of this study for man himself. Since all of you may not be familiar with this field, I would like to pause for a minute to explain what is meant by territoriality. The term refers to the habit living organisms have of laying claim to a specific piece of land (and sometimes the air above it) and of defending this territory against their own kind. Apparently all living things have this habit. Hediger, the famous Zoologist and Zookeeper, has pointed out that the first property any organism has is the space it occupies.

Territoriality performs a number of vital functions and has a great deal to do with ordering the life of animals: It assures each animal its share of the available food supply; gives it a place to court, to mate and to rear its young; and provides it with ready-made places of refuge from attacks by predators. Even the psychological responses of animals are influenced by the space they are in. For example, it has been demonstrated that animals are braver when they are on their own home grounds than when they are away from them. In their own territory they will discourage attacks from even much larger animals.

Moreover, when there is not enough space and animals become overcrowded, apparently stress is built up. This often has disruptive and even lethal effects. Studies of animals both in the wild state and under controlled laboratory conditions have revealed that nest building, sex habits, care of the young, social organization and reproduction are all altered and disrupted when animals are overcrowded. Birth rates go down until the population stabilizes at a level where animals have the space they need. These studies indicate that stress is responsible for population control in lower life forms as much as lack of food. The need for proper living space would thus seem to be as basic as the need for food.

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"What Is Quality" — Hall

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Recent research has also revealed that space has a good deal to do with the way man behaves. Humphry Osmond, the psychiatrist, has described two basic kinds of spaces. He calls one "sociopetal space" — that is, space which brings people together, and the other "sociofugal space" or space that keeps people apart. The old-fashioned drugstore booth and the "conversation corner" in a modern house are sociopetal spaces. Many public and semi-public places are sociofugal — auditoriums, railroad stations, airports, lecture halls, classrooms and some people's living rooms.

Let me give you two examples of how this knowledge has been put to use. A few years ago, Robert Sommer, a psychologist, was able to double the amount of conversation among elderly patients in a geriatrics ward by re-arranging the furniture and transforming what had been sociofugal space into sociopetal space. The French psychiatrist Paul Sivadeon had the entire hospital plant at Chateau de la Verriere at Le Mensil designed so that space acts as a therapeutic agent.

Lack of space affects people as well as animals. The studies of French workers' families by the Chombart de Lauwes, a sociologist-psychologist team, reveal the pathological effects of crowding on human beings. People with less than eight to ten square metres of space per person had double the number of social and physical disorders than were present in people with ten to fourteen metres.

In my own research I have been examining cultural differences in man's responses to space. The evidence I have collected indicates that the alienation people experience when they live in another culture can be directly traced to the new ways of handling time and space which they encounter. The United States has a dominant position in the world, and we tend to impose our own patterns of behavior wherever we go, but some things get through even to Americans.

For example, people from some cultures stand much closer together when they are talking than we do. I have interviewed many Americans overseas who were discomfited when talking to someone from behind a desk to find the person leaning over the desk, walking around it or even climbing up on it. Frenchmen, Italians, Spanish-Colonials and Arabs are accustomed to a closer contact than Americans, and to them the desk is a real barrier during a conversational encounter.

In observing the Japanese I have noted how much less space they require than we do for even rather complex operations. There are several reasons for this: The Japanese order of hierarchy acts as a buffer for one thing, but there is also the fact that the small bubble of personal space surrounding every individual is smaller for the Japanese than for Americans. People in Japan can get closer to each other without crossing the invisible line which separates the personal zone from the intimate zone.

Let me illustrate some of these cultural differences with examples closer to your professional interests as architects — a few preferred sensory inputs produced by the houses one finds in different parts of the world is as follows:

When the German goes home at night he wants to be sealed off from the sights and sounds of the outside world. This doesn't mean Germans don't like views; they do. It's just

that in Germany you will observe much more closing of doors and drawing of curtains to seal off the enclosed space of the home than you will in this country. The American likes to look out on the world from behind the protecting walls of his home.

In Japan appreciation of the visual world is very important. In the morning a Japanese likes to open his house up and look out on the world; as the day ends he gradually withdraws, reducing his visual field in stages. He does this by opening and closing panels. He doesn't screen out noises, but as your colleague Fumiko Maki has observed, the Japanese abhors sharing a wall with a neighbor, even though he does not mind hearing everything that goes on next door.

This lack of auditory privacy would be anathema to the German, but not to the Arab. The Arab would be bothered by the screens, the small scale of everything, the miniature landscapes so often found in Japanese gardens. The Arab wants lots of space and a real view. Inside his house he wants to be screened from outsiders but not from those in his inside world. When we questioned Arab informants on privacy and where they went to be alone, they looked at us as if we were crazy — who would want to be alone?

One of my subjects has a small, dark recreation room in his basement which has produced three very different reactions from Germans, Americans and Arabs. To the Germans it was "gemutlich" and it was hard to persuade them to leave. To the Arabs it was like a tomb; they could hardly wait to get out. The Americans didn't seem to care much one way or the other.

SUMMARY

What I have been trying to suggest in my remarks is that without knowing it man has developed a whole complex of interrelated, culturally patterned, spatial ways of relating to his fellowmen which even involve the use of different receptors. Yet these patterns are almost completely outside man's conscious awareness and must be tediously reconstructed from analysis of microbehavioral events. What is acceptable to one person is not acceptable to another.

I believe there is quality in architecture when buildings are created which communicate man's own indigenously patterned ways of handling space. A particular pattern should not be imposed intellectually even on people within our own culture, for we have learned that people will respond to identical surroundings in different ways depending on how long they have lived there. The sociologist Herbert Gans and the psychologist Marc Fried have discovered that three generations are apparently required to make the transition from rural to urban-suburban living. The change from the sociopetal spaces of the familiar small town and village to the more isolated sociofugal spaces of the megalopolis requires more time than we had supposed. An intermediary stage of urban-village living is often associated with the transition. The urban-village (often confused with a slum) brings people together in close relationships; the street becomes in effect a living-room and the apartment itself a bedroom.

We have long understood the serious consequences of uprooting animals in zoos from their accustomed surroundings and putting them in new cages or pens. But it was only recently we discovered how deeply attached the occupants of a Boston "slum" were to the familiar area where all the significant relationships of their life had occurred.

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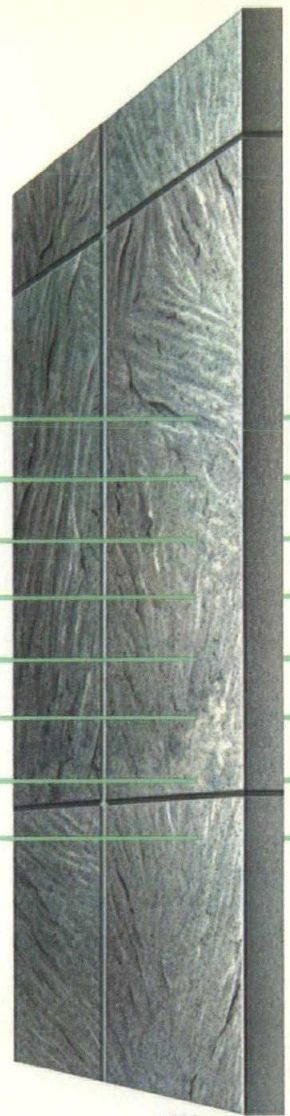
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UNLIMITED..
IN CHOICE OF
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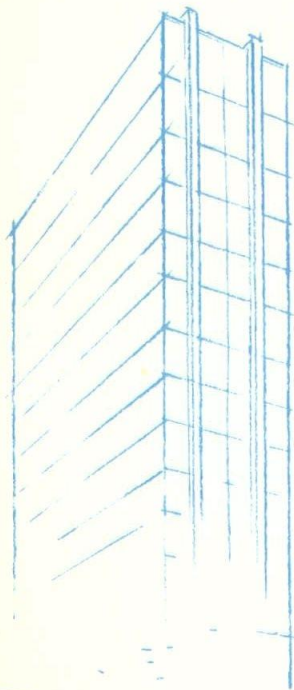
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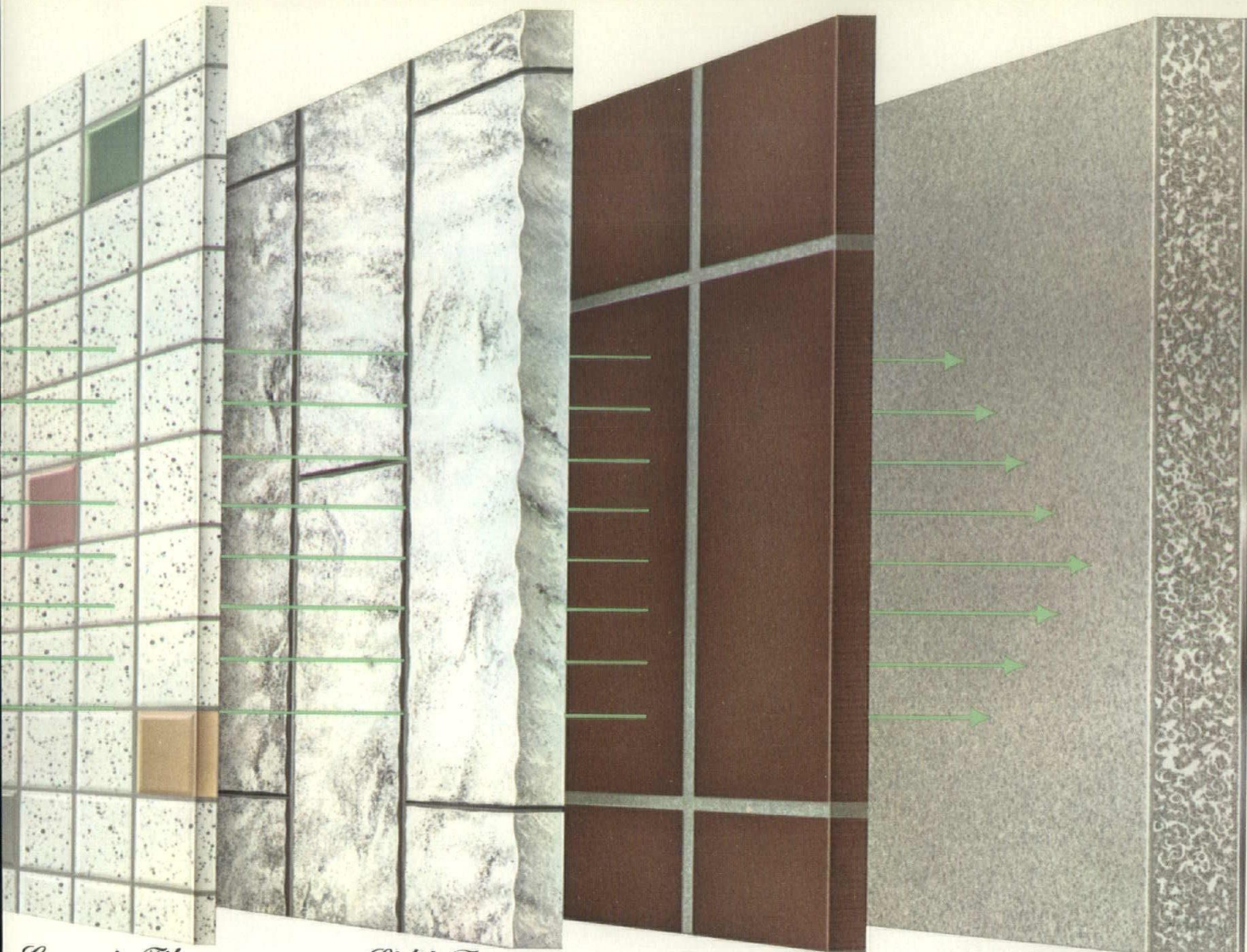
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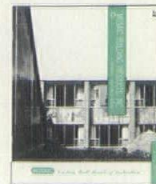
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"What Is Quality" — Hall

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Today it is obvious that architects are breaking away from the rather limited inventory of architectural styles based on the European intellectual tradition. Therefore, placing the stamp of quality on a given piece of architecture will become increasingly difficult and complex as time goes on. I think the day will come when architects and town planners will work much more closely with anthropologists, sociologists and psychologists, for I believe that architects will increasingly come to value their research on the basic space requirements of various groups of people. The architecture of the future will be judged not only on how well he makes his statement but also on whether there is congruence between his statement and the context in which it is placed.

"WHAT IS QUALITY IN ARCHITECTURE?"

By Robert Anshen, FAIA

Quality in architecture, as in all other aspects of life, has always been the result of the forward going unity of design and purpose which makes man himself characterful, and distinguishable from the lesser equipped animals of the world. There should be in architecture a deeply spiritual oneness which encompasses and makes clear the total gamut of the culture of its day, and its aspiration to the future, while retaining the shade and shadow, light and highlight, which have been the hallmarks of great buildings of the past. Architecture's centuries old lesson from nature comes from the forests, mountains, deserts, oceans, lakes, glades of the earth itself, and from the heart and soul of man.

In the beginning there was light and shade and highlight and shadow—and this was when man lived in woods and caves and before he attained civilized advantage over other primeval animals. They did not have quite the brains and understanding man had. Yet as man began his early striving toward the duty of accomplishment, the results, as the centuries went on, bore an essential similarity to the spirit of his first enterprises. His innate drive toward advancement it expressed in his most felicitous accomplishments of history. Temples, battlements, freeways are all architecture—even atomic submarines.

Quality is not the cliché, nor the phantom fad of the decade, nor derivative "posing" in the guise of the avant garde. There is the quality of total excellence—of beauty combined with functional clarity, which will live through the ages because it encompasses commodity, humanity, tension and delight. There is also the quality of social delight which so serves its purpose—temporary or more long term, that it makes some buildings, perhaps commonplace in design and appearance, such as an improvement over the previous social norm that they create a temporary impression on society of excellence at the time, purely because of their social worth.

An example of this would be the temporary wooden buildings which the pioneers built in their rapid strides westward across this continent. Even though the towns burned down two or three times before they were constructed of more fire resistant material, this temporary wooden architecture served its great social purpose when the need was greatest. In a

similar manner modest apartments for low income groups have a great social purpose and, properly designed, can be as great architecturally as historic monuments of the past.

Architecture necessarily takes its nature from the quality of the times in which it is built. Mussolini had his official fascist-like architecture; Russia has its Slavish copyists of inept portions of the past; Egypt had its priestly authoritarianism; Japan the impermanence of its wood.

Architecture of quality today must be, above all, an expression of the most adept, profound, and skillful synthesis of all the knowledge that can be had of the total elements which exist and are presagable at the time of building; a clear expression of the total wealth of our society; not just material, but spiritual, social, technical and moral as well. Quality should involve the conscience of the building toward its neighbors and environment rather than being a thing of quality in itself only. Yet, here, at a time in America of enormous wealth, not merely that of money, but of extraordinary technological invention, of new and sometimes wondrous materials, and of new and sometimes wondrous uses of the old, what proliferates along the avenues of our great cities but symbols of the architect's abdication of his responsibilities: the glass box, the dreary imitative towers, the forbidding prisons of Public Housing. And, all across this once beautiful land, the scourge of suburbia, the mindless, faceless malignancy of the "tract"—slums before they are even finished.

Architecture today is at a turning point, standing on the threshold of glorious new development. This is not entirely because of itself, but because of society, which having unleashed the power of the atom, stands before its most glorious future or its most ignominious extinction. Yet architecture, and mankind, has always been at a turning point in history. Today, however, the road is traveled by vastly more people, and lined with so many more buildings, that when the turning point is reached, if the traffic is so heavy and the freeway so contrived that we go forward to the wrong exit, it may take longer than the journey itself to get back on the right road.

There is a right road as distinguished from a wrong road. People in the past built for prestige and to express the power of rulers over the population of the day, secondarily, to impress that power on future generations. Today we have new opportunities for quality, not yet realized, in our warehouses, factories, offices, schools, hospitals, institutional buildings of all kinds, which together express our life much more than isolated buildings do. These are relatively new types of buildings, not prevalent 300 years ago, and they express the great social advances we have made in their purposes, but not in their architecture. Today, most of them mar the landscape with their cheap expediency. The same corporation or government which will spend a king's ransom on its prestige headquarters building, or principal mall of its capital city will feel unjustifiable the expenditure of proper sums on its "lesser" buildings. From a housekeeping point of view this is like society trying to sweep the dirt under the rug.

We have a tendency to architectural segregation. We hide our "lesser" houses in suburbia—future slums—factories and warehouses are out of bounds: in residential areas although today many factories are producers of less noise and tumult and are of greater architectural quality than most residences.

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"What Is Quality in Architecture?"

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To isolate them is a hangover of obsolete planning thinking. We can and should go back to clusters of uses as in medieval towns where living, warehouse, handicrafts were mixed together in a harmonious whole.

The time is past when the individual architect can rest on the laurel of a single successful building done for a "good" client or an isolated series of the same. He must become engaged in all facets of present day life, and attempt to convince every client with every bit of his moral persuasion, whether it be the government, using public funds for public buildings, great corporations, or an individual, that better buildings may cost more, but that, in the long view, the impoverishment of spirit engendered by the mean, the ugly, or the merely dull—the unimaginative horrors built in the name of expediency and economy—are far more costly to the fabric of culture and society.

At the same time that today's architect, in order to attain quality, must commit himself to the community at large—to knowing and caring about the shape and direction his world is taking—it is equally incumbent upon him to stay abreast of all the technological developments that in any way relate to his art. While it is true that today the sum of knowledge is too vast for any man to be able to master it all, would you not, if you were a scientist, be appalled if you felt that I, an architect, did not have equal knowledge and command of my field as you have of yours? And yet, how many buildings are being built right now, housing some of the most exciting developments in the realm of human thought and achievement, that have not even a rudimentary relation to that intellectual stimulation that goes on within them. Such buildings usually are nondescript, ignoring, in their architectural expression, the intellectual and philosophical excitement within.

Quality in architecture is easy to recognize after the fact, modified by time. Time, in its remarkable relativity, was more drawn out in the previous history of man, because communication had not accelerated it to its present pace. While it has taken long to distinguish the wheat from the chaff in, for example, the Middle Ages or the Renaissance, it has taken less than 30 years to recognize the ineptitude and inefficacy of the glass box. What was hoped for was a lovely, revolutionary new, and aesthetic, architectural experience. It was thought that when a building was sheathed with glass, it would become, from the outside, a shimmering transparency. It did not, but instead became an opaque surface mirroring the surrounding objects. The perpetrators of this idea paid not the slightest attention to the physical facts surrounding it. The sun, blazing and glaring through the sides of the box, the cold air attacking the skin, makes it impossible for the most sophisticated air conditioning system thus far devised to keep all inhabitants of the building comfortable at the same time. Other human elements ignored or overlooked were the fear of heights accentuated in many people by floor to ceiling glass, or the actual invasion of privacy in congested situations. Similar avoidance of simple human and physical facts can be attributed to a great deal of contemporary architecture. Glass does not weather with age, it does not take on the patina born of the sun and the water in the wind. It is breakable. The fact is that much of the

building that is rising across our land is so monstrously lacking in functional competence, much less a modicum of amenity and beauty as to not even merit the appellation of 'architecture.'

The reason many thoughtful architects were bemused to the overextensive use of glass is easy to understand. It at first represented a breakthrough thought to demonstrate clearly that man's control of his environment was almost godlike and final. Here, finally, was a 1/4-inch piece of transparent or translucent material, held usually by steel or aluminum, which took the place of thick masonry and/or reinforced concrete walls. An easy formula had been made which purported to show dramatically, man's superiority to nature.

But art is never attained as a result of formulae and we now know that the misuse of glass, beautiful as it is in the proper place, has boomeranged.

I have said that better buildings may cost more; and yet a good building—or even a great building—will not necessarily cost more if the architect really knows what he is doing; if he cares enough to utilize all the skill and knowledge available to him in this age of wonders; if he eschews the facile solution and the easy compromise; if he really regards each new project as a challenge, not only to his own intelligence, but the collective intelligence of mankind. There is so little excuse for mediocrity in this expanding and expansive economy that the vast expanses of it are all the more disheartening. In fact, the better building can cost less if the architect can modify the program for more effective result.

Quality in architecture no longer resides in the obsolete solitary genius of previous centuries. It does reside in the tremendously hard-working, highly contemporary collective geniuses of a total art, who with their owners and co-workers, public officials and the building industry, comprehend how to arrive at a total solution of the problem of the need that the building complex is to serve. For architecture is no longer a single building such as the Taj Mahal, or a Notre Dame. Nor is it a sterile redevelopment project surrounded by a present slum. It can be a present work of art surrounded by the artfulness of beautiful spaces and man made buildings partaking fully of humanity, bathed with nature's light, high-light, shade and shadow.

It is not customary in speaking of contemporary quality to single out a single project. It is my intent to single out a singular one because, fortunately, it is architecture incarnate and serves as an example of total high quality. It partakes of the timelessness of history and yet it goes forward to the future while, in one fell swoop, it solves the urgent problems of the present.

I speak of the Dulles International Airport, by Eero Saarinen. The key to the architectural solution was the design of the conveyances which allow the large jets to remain in the field and the passenger to proceed in comfort to and from a relatively small terminal, without having to walk through miles of interminable corridors. The architect here attacked the total problem and thus the design of the actual terminal building is a relatively small part of the concept and the airport. The result, in my opinion, makes all other large air terminals in this country, obsolete. It is this kind of total solution involving examining and changing the program and the

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"What Is Quality in Architecture?"

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ability to carry it through, against great odds, which is the architect's most important duty.

It is one thing to consider quality in architecture as resulting from the skill of the architect, the good intent of the owner, and thus imply that if all architects were highly skilled and all owners aesthetically responsive that all would be well. This is not so today.

As intimated above, society determines what, and the quality of what, we build. An architect in the Middle Ages, could not conceive of the high rise buildings among the new forms and uses which society would ask architects of today to design, because the society itself did not conceive of them. Croesus with all his gold could not have an electric lamp.

We know today, however, that all our buildings could be designed with beautiful quality if it were society's intent to have us so do.

Toynbee says that "mankind has been misusing his surpluses ere it first had surpluses to dispose of. In the past, the world's rulers, with their subjects' acquiescence, have spent most of the surplus at their command on armaments, and the rest of it on frivolities. The oldest and biggest of these frivolities are the Pyramids.

"There is a story that, when Bernard Shaw set eyes on them, he remarked that he would like to pull them down and break up the stones for building decent houses for the Egyptian peasantry, who have been housed in mudbrick hovels from the Pyramid-builders' day to our own."

The isolated beautiful building of quality is not enough for quality in architecture in the 20th century.

All our buildings particularly the ones I have called "service buildings" should have quality also. Is it possible that the philosophy of the world is such that most of our money today, as in Egyptian times, goes for armament and frivolity?

At no time in the history of the world has there been a period such as ours with skills and resources to make every building and group of buildings, every freeway and bridge, every city and countryside a thing of beauty and a delight to behold. We have an unparalleled opportunity and responsibility to make architecture of the highest quality. To achieve it architects must go beyond technical ability to perform as requested, to doing their part in moving society toward this goal of total quality for all.

"WHAT IS QUALITY?"

By Sir Basil Spence, OM RA RDI PPRIBA

Quality is an illusive phenomenon like an extra dimension, or like Telstar it has many facets and real quality, like the Greek variety, can reflect with undimmed brilliance through thousands of years.

I know a Polish nobleman, at present resident in Edinburgh, now poor but in the past a great and wealthy landowner, the possessor of a title given to his family by Charlemagne and at one time an enthusiastic collector of all beautiful things; books, sculpture, paintings, houses—and Chinese jade. I asked him one day to define "quality." He said, "I don't think I can, but I think I can recognize it." If you study a particularly

fine piece of Chinese jade, look at it, appreciate its form, colour, texture, but that is not enough, take it in your hands and feel it. Then you recognize quality.

Now, as I have said, quality has many facets. What then is the general character of this essential ingredient to great architecture? Is it permanence, solidity, worth, heaviness? But surely a spider's web has quality! What about the quality of rice paper? These are very ephemeral materials which can be easily destroyed. And timber, surely this has quality.

So I don't think that one can say that quality goes hand-in-hand with a sometimes essential solidity and permanence. I would say that there is something much more fundamental as the core of the whole idea of quality, and I think this involves the initial attack to the whole idea of getting this extra dimension in architecture.

Fundamentally, I think it is a quality of thought that is adopted by the designer. He must set his mind on the right strata. He must reject quite consciously the bad and fix his standards as high he can.

I think the measure of quality in any work of art reveals the depth and fundamental understanding of the designer. This, in a way, is linked, of course, with motive and whether he wants only to be considered a good builder or whether he wants success and recognition or to make a lot of money or to attract a lot of attention.

I think also that in order to acquire this penetrating vision and understanding it is essential to study and gain knowledge, perhaps over many years, looking at past architectures and past examples of quality. For instance, I would like to cite the Greeks; the foundation of the first democracy, a great era of humanism and understanding where man was perhaps raised to his highest pinnacle in human dignity. It is this sort of fundamental thinking which goes with high moral fibre and a philosophical way of life that can produce the quality which we are examining today.

Now to mention some of the facets. I can mention only a few and miss out a great many.

First, I would like to stress the quality of simplicity. "Less is more." I wonder who said that? We know it well in Britain. What a depth of meaning there is in this economy of words. But it contains a pitfall, because so many people confuse simplicity with vacuousness or an arid lack of idea, or the idea may be judged unworthy of the simplicity bestowed on it. Simplicity must have tension, it must have many other things which I have not the time even to mention. Of course, elaboration results in a clouding of quality. Simplicity is truth and this is where the difference between true simplicity and plainness comes in. The truth will be known if there is beauty, serenity and sensitivity and by the act of simplification this is revealed, the truth is then known. It is, in fact, architecture in the nude. There is no doubt to my mind that when one has revealed real architecture in simple truth it should be left at that. That goes for other arts too. The simplicity of a beautiful piece of sculpture is a remarkable and rare thing. For instance, who would think of putting a brassiere on the Venus de Milo.

Architecture is building and one of the great contributions to the history of building is this century's development of structure though the thought of how to build must be tempered by a desire for simplicity and not resorting to "look, no hands" methods—structure can have a poetic quality ex-

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"What Is Quality" — Spence

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clusive to this age. Structure is so fundamental that it identifies itself with the first two I have mentioned, quality of thought and simplicity.

Now another facet is the quality of proportion. I have often wondered what proportion is. Is it a black art? Is it some sort of hoodoo? Is it an intricate mathematical system of relationships revealed by an understanding of the human form and anatomy? I like to think it is simpler than that. I feel that it is a handing-down of wisdom. Wise thoughts about the beautiful relationship of height to breadth to depth which one learns and feels and, in the end, I am certain, becomes a sixth sense that is developed through knowledge and practice. Of course, one knows of many theories put forward. Palladio's theory, the earlier Roman one by Vitruvius and recently, Le Corbusier's theory, though in 1929 and 1930 I worked with a famous British architect called Sir Edwin Lutyens and he had his own theory of proportion which was purely mathematical and he applied it rigorously. For my own preference and this, I am certain, is common to everybody here who will all have their own personal preferences, I like the simplicity of the square, the cube, the diagonal of the cube and the golden cut and proportional progression starting with the step which provides for a human act. I find that sufficient.

But proportion and simplicity are just not enough. One must have another very essential ingredient—the quality of material. I think one can say that natural material has a poetry all of its own. What I mean by natural material is that substance which has been wrought through the rigours and violence of creation, or through tempering by volcanic action or searing through the ice age. I think materials which have been subject to this sort of treatment have a character which is exclusive. How can one describe this characteristic? I have not the time to analyse it; an example will have to suffice—the difference between ivory and an imitative plastic.

But then one couldn't just stop there. Some man-made materials have very great quality indeed in my view, such as bronze, the various mixing of alloys and metals, stainless steel and the best pre-fabricated building component ever invented by man, the brick. Perhaps more controversial is concrete. Le Corbusier, the great public relations man for concrete throws it about as if he were an acrobat and concrete his rather heavy partner for which he had no respect at all. But he treats it like an artist. He emphasizes the cult exploded by some painters like Picasso, the cult of strangeness of beauty. That beauty is not confined to the clean and the smooth but can be rough, the rugged and the grimy. This variety of quality goes hand-in-hand with some of the books one reads now, some of the plays which one sees and some modern paintings—the kitchen sink school.

But there are others who work in concrete in the traditional pattern of beauty and quality. I refer to Pier Luigi Nervi, that great artist from Italy who can throw a spider's web of concrete over an auditorium to hold 14,000 people and make it only 1" thick. The great roof at the Palazzo dello Sport in Rome, which was erected for the 1960 Olympic Games, is a poem of beauty and simple, understandable elegance which the ordinary citizen can grasp. It doesn't require special knowledge, it's not snob architecture in other words. To me,

looking up at this great ceiling which, as I said, is folded concrete, reinforced and only 1" thick, it is like a huge dahlia.

But the quality of material is very dependent upon craftsmanship and this is the next point which I would like to raise. The quality of craftsmanship. Must it be hand done? This is the question. So often the man in the street considers that the quality of craftsmanship can only be got by hand and a lot of nonsense is spoken about this. What is a machine but an extension of one's own hand under the control of human brain? Machine craftsmanship should be better than hand-craftsmanship and here, in America, it is so, that is proven. For here there are many buildings which are examples of machine craftsmanship at its best, of a quality neither matched in Britain, nor, I feel, anywhere else in the world.

But these few facets are all expert probings into the depth of the problem. One thinks of the purpose they have to serve—architecture. What is architecture but the background for our lives, a background which should enrich our lives, enrichment in the broadest sense. So that this service should be effective and lasting it should be in sympathy with the human form, and another facet of quality is revealed—scale. This is perhaps the most difficult to define. Scale, if it has to have quality, must be first sensitive to the individual or group it serves. It must be consistent and, by its character, it should or could create opportunities for some of the ingredients already mentioned.

I know that scale is not consistent the world over and the human form is—by and large. For instance, in London is the Horse Guards building (18th century by William Kent). This to my mind is quality of scale tuned to London and a man on a horse.

On the other hand, in Rome, the Porta Pia by Michelangelo (early 16th century) is also a building which is a masterpiece of scale—for Rome. The eternal city has an expansive scale which is good for the pride and gives self-confidence to the individual. Whereas the Horse Guards in London is tuned to a man on a horse the Porta Pia is man on an elephant.

But consistency of scale may require a very expert and subtle variation between external treatment and the interior. The brutal application of external details and profiles or rhythms or proportions to an interior, to my mind almost certainly kills the quality of scale and it is exactly here that quality comes in because quality is feeling. The Gothic Cathedrals reveal this characteristic. Though many features are common to both exterior and interior, for example, mullions and string courses, something extra was always done to reduce the scale subtly; the introduction of choir stalls, a little carving, something which identifies itself internally with the human being.

Connected with scale is pure physical size. Bigness is always impressive. In fact, many architects are seduced by bulk and height. Even Frank Lloyd Wright at the age of 90 was so seduced as to design a skyscraper one mile high. So often sheer size may, in the early stages, when excitement runs high, be confused with worth. I submit that quality is not dependent on bigness, in fact, I believe that small size helps quality as it is easier to design well to the highest standard in a small thing than a large. For instance, if I were to judge between a good but huge skyscraper—which is always an achievement—and

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"What Is Quality" — Spence

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a Georgian spoon, on the question of quality I would probably choose the spoon.

To sum up broadly it would seem that the architect who understands quality must be very near the renaissance ideal of the complete man, artist, philosopher and thinker. Let me quote what Sir Henry Wootton wrote in 1624, a few words from his "Elements of Architecture."

"In Architecture" he said, "as in all Operative Arts, the End must direct the Operation. The end is to build well. Well building hath three conditions, Commodity, Firmness and Delight." He continues, "In Architecture, there may seem to be opposite affectations, Uniformity and Variety, which yet will very well suffer a good reconciliation as we may see in the great pattern of Nature to which I often resort. For surely, there can be no structure more uniform than our Bodies in the whole Figuration, each side agreeing with the other, both in the number, in the quality and the measure of the parts. And yet some are round as the Arms, some flat as the Hands, some prominent and some more retired. So as upon the matter we see that Diversity doth not destroy Uniformity, and that the limbs of a noble Fabrick may be correspondent enough, though they be various, provided always that we do not run into extravagant Inventions whereof I shall speak more largely when I come to the parting and casting of the whole Work."

So said Sir Henry Wootton in 1624. Though this is a much-quoted passage, it sums up my submission with a quality of the English language which I cannot match.

"ARCHITECTURE AS AN ART"

By Paul Rudolph, AIA
Chairman, Yale University

Quality or excellence in architecture is impossible unless the creative act is embraced. A few days ago an expanded Canadian architect, offering multitudinous expanded services, expanded office force, expanded office space, and expanded waistline, informed me that he remembered me (we were once classmates) when I used to work with a grubby pencil at a grubbier drafting board. If quality is to be obtained then I would say every architect, no matter how much besieged by clients, planners, reports, consultants, art historians, critics, and other assorted types, must simply pick up that grubby pencil and think with the heart as well as the mind.

There is certainly confusion today. Most architects seem to think this is due to: (1) Things change too rapidly; (2) the so-called leaders often are capricious, irresponsible, and mostly interested in having their own work published as the first of some movement or other; (3) he wishes he had the leaders' clients for then he could show them; (4) most architectural schools should train better draftsmen (not architects).

To this I would say: Things change because #1 the problem changes, #2 the European theorists of the twenties left out a lot, and #3 we thought the planners were going to take care of large-scale, three-dimensional design but they are concerned with analysis, programming, use of power, and reports, reports, and reports about reports. Civic or urban design,

as distinct from what has become known as planning in this country, is seldom discussed, let alone practiced.

Corbu wanted to tear down central Paris and rebuild it with his slabs, Wright wanted to abandon the city and give every man an acre, and Mies apparently felt the acres of curtain wall could make a city. They were wrong on most scores but our own urban renewal program has not yet produced, to my knowledge, anything remotely resembling a work of art. Corbu did produce the 20th century's greatest complex of buildings at Chandigarh. This lack of civic design theory leads to such things as a site selected in one of the Washington Parks for the ill-fated Franklin Roosevelt Memorial where there was absolutely no chance of it having any true relationship to the Federal city.

How do you measure excellence in architecture? This is difficult because one architect addresses himself to one series of problems, and another, another. What was the architect trying to do in the first place?

This question is further complicated by the fact that there is no comprehensive academy today. As long as the Ecole Des Beaux Arts reigned, one could measure design against their dictums. The nearest things approaching that today are the theories of the International stylist. But few find in them sufficient breadth today to form a valid yardstick. In truth we have no academy and consequently "history" or what is currently interpreted as history, tends to be viewed as a potential yardstick. This is unstable ground, for historians love nothing better than to reinterpret history each generation, and dispute their peers' findings. Art historians are first-rate detectives, often better than those in the flicks, but totally unreliable as yardsticks for excellence, because their interpretations will be quite different in the next decade.

Nor is the measurer of excellence very much helped by that current crop of largely self-appointed, would-be leaders. The critics tend to measure the work of each succeeding generation of a given movement by the work of the originators of that movement. However, if a given movement is truly to grow, then original assumptions and work must undergo incessant scrutiny. Principle is always elusive when it comes to art, for art is only a living force when it challenges, intrudes, upsets the establishment. Art is seldom concerned with refinements, more expensive materials, and never with the merely polite. Art is always a rude intrusion at first, and no amount of wishing will change that.

All of us miss today the opportunity to attach an establishment—it's positively frustrating. My own temperament, for instance, fits me best for an outside-the-establishment-man, hell-bent to whip aside any head of a school of architecture.

But, alas, the tables are turned and there is no establishment to attack, only the much more difficult task of searching, making dreadful mistakes, risking all every step of the way. Eventually there will be a new academy, based on the work of many.

Louis Sullivan took considerable delight in poking fun at all academies, but he never made it very clear just what an architectural student should do; he was against whatever it was that was being done in the academies. Mr. Wright followed him in this, as he did in so many other ways. The creative American architects of the last century were in full revolt against all academics and felt that the apprenticeship

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system was far superior. It was not until 1938, when Walter Gropius arrived in the United States, that a comprehensible alternate was formulated. This alternate is now the established academy and in turn is being questioned.

Today architectural education in the U.S. is pursued in concert with the practice of architecture. The divorce between action and teaching is ended. This means, among other things, that the schools are subjected to constantly changing cross currents; of changing sensibilities of architects themselves and architectural students; of the barrage of technical developments by industry; by the architectural press; and by the constant pressures of specialists such as the structural, mechanical, civil, acoustical, and lighting engineers on the one hand, and the art and architectural historians on the other. The abdication of the architect to the planner in matters pertaining to large-scale, three-dimensional design has created a special and urgent problem, for the planner has clearly demonstrated that he is finally more interested in methodology than three-dimensional realities.

In short, the architect and the architectural student are surrounded in school and out of it by a veritable chorus of specialists clamoring for more attention for their particular specialty. Indeed, as the process of building becomes increasingly complicated, the architect is challenged in his traditional role.

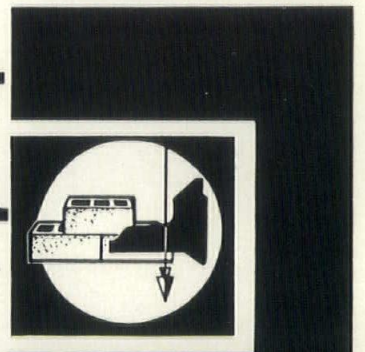
Against such a background the architectural student is surprisingly aware of changing forces and he is, indeed, often a definitive weather vane. There are always a few gifted students, as yet unencumbered by the more mundane considerations, who can cut through current thought and intuitively suggest verbally and graphically new and valid possibilities. Of course, this is in no way a substitute for the rare architect who builds in such a manner as to change the course of architecture, but the fact remains that often the gifted student is able to anticipate the future. It can be argued that he detects sham, caprice, and the merely fashionable more quickly than his elders, who are so intensely involved and harried that mere habit dominates.

The phenomenon of the brilliant architectural student, without much if any help from his teachers, arriving at new and valid points of departure is the architectural equivalent of children's painting. Just as children are seldom able to carry into adult life the immediacy and essential quality of their early untutored work, most architectural students lose their way when confronted with problems of translating the great conception into three-dimensional reality. Various maladies, flaws and omissions in architectural theory and education become glaringly obvious. Paralyzing fears grip the apprentice architect, and usually he settles down into someone else's office, allowing the required three-year apprenticeship to extend indefinitely. By the time he has faced up to the

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"Architecture as an Art"

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various problems of building, he has lost his ability to think creatively; frustration, lethargy, and newly acquired personal responsibilities prevent him from making that contribution which seemed so imminent as an architectural student.

The schools approach architecture as a creative art, but creativity cannot be taught. However, an atmosphere and approach can be nurtured, whereby the problems are defined, and the student can commence the endless journey to find himself.

An age expresses through its artists certain preferences and attitudes which are inherent to that age, but no man can ascertain at the time those which have validity.

When architecture as a work of art is discussed it is necessary to start with the particular set of prejudices of the architect in question. The artist always ignores certain problems, addressing himself to a selected few. He proceeds to solve these so eloquently that everyone understands the statement and its truly glorious solution. Thus, when one stands in front of the Mies Van der Rohe office building on New York City's Park Avenue, it seems absolute in its authority although countless considerations are ignored. Another set of problems are ignored at Frank Lloyd Wright's home in the desert, although it has equal authority. It is axiomatic that certain problems must be ignored if a great work of art is to be created, and in the hands of the artist this is justifiable, indeed necessary. The students of architecture and many architects take refuge in this fact and often find their critics stodgy because they insist that all problems be solved, or at least recognized. In a sense this is unfair, for most architects feel that they, too, are great artists (if unrecognized) and must be allowed the same prerogatives as the great mature architect. Only time can ascertain the true artists, but everyone must exercise his right to try.

By 1955 the limitations of the European architectural philosophies of the first part of the 20th century were crystal clear, but confusion had risen as to how to make more eloquent our efforts.

A growing awareness is causing many of this generation to question some of the early dogmas, especially the romanticisms regarding the machine, not because they were not partially valid, but because they often failed miserably on many levels, for the concepts were limited. There are many ways of organizing a building or, more importantly an environment; sometimes alien ways are combined in a single building or a group, and disaster follows. The Architect must search for his own way because there is not yet a universal outlook, and there are unique problems and unimagined possibilities. The International Style was only the opening chord in a great movement.

The site and the symbolism of the particular building set the course. (Does respect for older attitudes in architecture lead to a new eclecticism?) A single building must be compatible with its neighbors plus suggesting that which could come next. Change is the only constant, but we do not know yet how to build in a compatible way with each other. Yale has found it comparatively easy to build a 20th century building amidst its earlier buildings, but absolute disaster usually follows if two modern architects are within

several blocks of each other. The process of change is the constant creative irritant.

Respecting the electricism of the 19th century may lead to movie set-making unless there is an underlying attitude towards social forces, a set of preferences, a translation of the spirit of the times. It certainly leads to buildings which seem inconsistent, not only with their predecessors, but with concurrent efforts. And yet the variety, scope, and spiritual demands of a great country can only be met by emphasizing the honest differences in each situation, not resorting to packaged architecture.

There were many who felt that the idea of building a flexible, loft-type space, sheathed with curtain walls, which of course was Mies' notion of "universal space," would make it possible for many less talented architects to build within this framework and a vernacular architecture would emerge. Some thought that this "package" architecture required little talent, or sensitivity, and the Europeans still find it the architectural equivalent for the machine age. Time has proven these notions to be a complete fallacy. Only Mies, Johnson, and Bunshaft have been able to make of the loft-type building sheathed in curtain wall a work of art. Indeed many who might well have succeeded in doing so actually turned to a meaningless elaboration of structure thereby reducing their efforts to mannerism. In this sense the seductive pre-cast columns of Yamasaki, the carved stone columns and vaults of Johnson, the slightly tapered and formed columns and window mullions of Pei are all members of the package design school of Architecture. Lincoln Center is fundamentally a package design contest—which building will have the most seductively shaped columns, the slickest skin?

Of course, one of the original impetuses of modern architecture was that no valid traditional forms of architecture could accommodate the intricate, complex 20th century programmatic demands, nor the leaps in sheer size necessitated by the population explosion. It was argued most eloquently by Le Corbusier that modern life could be accommodated only in new forms, and it was implicit that the new forms would read clearly, eloquently explain their purpose, and be poetically manifest in the new architecture. This is the opposite of packaged architecture.

The harmonious relationship of parts eludes most architects today. Unless there is a single generating idea, an idea strong enough to bind all parts into a whole, no work of art will emerge. All of us have seen ludicrous and inappropriate combinations of structure systems, methods of handling light and space, multitudinous ways of relating building to the sky, the ground, the site, violent changes in scale, proportioning systems, etc., all in the same building.

Today we see many who would like to make their buildings more articulate by showing the uniqueness of the various parts. For instance, vertical circulation and toilet facilities are indeed the only desirable fixed elements in office buildings. Why must they always be buried within the package, when their nature is uniquely different from open office space? Similarly, the absolute boredom of uniform ceiling heights with cosmetic-like acoustical tile hanging precariously from the beautiful structure is characteristic of most architectural output today. Even the king of Seagram has the

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same measly, Miesian ceiling heights and therefore space that everyone else has, although the mere finishes are certainly lusher. Auditoriums and special purpose rooms are also constantly buried within the package. Of course, the volumetric arrangement of any building is a matter of choice, but this does profoundly affect the scale and relationship of buildings to each other. Architecture cannot continue to be a series of packages placed about the city. Size and placement may depend on the owner's pocketbook but the scale (not size) can be controlled by the architect. Wit-ness Lu Kahn's Medical Arts Center where he broke down the scale, to bring it into harmony with its Gothic neighbors. The scale of a given building can be reduced or heightened according to the environmental needs of a particular site. Buildings can be made to obey age-old optical laws as demanded by their sites. Buildings can have a sense of presence, a sense of relating and belonging, by fulfilling their assigned role in the city scape, but little of this can be accomplished by packaging.

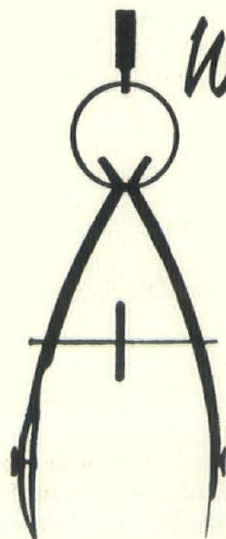
Our commitment to individualism, not teamwork in the sense that Gropius suggests, is partially a reaction to growing conformity in the 20th century, but more importantly an excitement when we sense magnificent new forces and their

possibilities. There are too many new worlds to explore, too many new problems crying for solutions, for there to be a universal outlook (every critic implores the gods to make us the same) in an age of profound transition.

The ever-evolving cycle in human affairs is at that point where action has outstripped ideas and theory.

The Architect must be uniquely prejudiced. If his work is to ring with conviction, he will be completely committed to his particular way of seeing the universe. It is only then that every man sees his particular truth. Only a few find themselves in such a way. However, as a teacher he must put all of this aside and look dispassionately at the students' efforts and try to understand what it is he is trying to do. The teacher must be unprejudiced.

Now as never before, all of us are students and teachers. Our first concern is to perpetuate a climate where the architect-student is acutely and perceptively and incessantly aware of the creative process. We must understand that after all the building committees, the conflicting interests, the budget considerations and the limitations of his fellow man have been taken into consideration, the architect's responsibility has just begun. He must understand that in the exhilarating, awesome moment when he takes pencil in hand, grubby or not, and holds it poised above a white sheet of paper, he has suspended there all that has gone before and all that will ever be. The "Agony and the Ecstasy" of the creative act cannot be delegated.



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THE CITY CLUB OF NEW YORK

Report of the subcommittee on planning and housing on the Albert S. Bard awards for excellence in civic architecture

On March 4, 1963, three distinguished architects and a famed leader in municipal reform met at The City Club of New York to sit as the Jury for the first annual Albert S. Bard Awards for Excellence in Civic Architecture. They examined and discussed 24 entries* representing the best efforts in the City's building program since January 1, 1958, the qualifying date of the award program. After hours of deliberation and review, the Jury decided that none of the projects submitted was worthy of an award, either for excellence, or for merit.

The 24 entries included 7 public housing projects, 4 schools, 2 court buildings, 2 piers, a hospital and 8 miscellaneous buildings. The cost of construction to the City for these two dozen projects was almost \$200 million. They were, presumably, the best out of capital construction valued at billions of dollars. It appears that this huge sum of money was spent without yielding a single building of recognized architectural excellence.

The City Club of New York was generally aware of this wasteful situation when, early in 1962, the Subcommittee on Planning and Housing of the Municipal Affairs Committee met to consider possible avenues for improvement. The Subcommittee drafted a program which the Club believes can contribute to the betterment of civic architecture in New York. Most of the program consists of actions that the City Administration will have to take to improve its own performance. One proposal, an annual awards program to encourage excellence in civic architecture, The City Club took upon itself. Thus was born the Bard Awards Program. It was named to honor Albert S. Bard, a 96-year-old member of the Board of Trustees of The City Club, and a

veteran of 60 years in the battle for a more beautiful New York.

The Bard Awards Program was designed to encourage excellence by focusing public attention on architects and City officials responsible for distinguished achievements in civic architecture.

the jury

The decision for no award was made by an invited Jury composed of: Gordon Bunshaft, F.A.I.A., a partner in the architectural firm of Skidmore, Owings and Merrill; Charles R. Colbert, F.A.I.A., Dean of the School of Architecture at Columbia University; Jan C. Rowan, A.I.A., editor of *Progressive Architecture*, and Richard S. Childs, chairman of the executive committee of the National Municipal League, a former president for 13 years of The City Club of New York, sponsor of the short ballot and originator of the city-manager form of municipal government.

the jury reports

The report of the Jury, including a statement of exception to the majority position, follows:

the majority

"Since municipal governments ought to protect the welfare of the people, buildings commissioned by agencies of a city government should set an example for other construction in the city—an example of excellence and not of mediocrity. Therefore, one expects the average level of competence in such buildings to be high.

"Our task was to single out buildings, or groups of buildings, of an *exceptionally* high level of competence — examples of recent civic architecture in the City of New York worthy of honoring, buildings of which the city and the citizens can be proud.

"In evaluating the 24 projects submitted for our consideration,

we were searching for an architecture that is functionally sound, aesthetically pleasing, and urbanistically correct. In other words, we were looking for buildings that, within the context of the present times, not only work well, but also look good and, furthermore, make a positive contribution to the adjacent properties, to the street, to the neighborhood, and to the whole urban fabric.

"It is our opinion that none of the projects met with these criteria. Although some submissions were better than others, we do not think that honoring projects which were above average, when that average is low, would be consistent with the purpose of this awards program, which was instituted to encourage and promote *excellence* in civic architecture in New York City.

"We, therefore, regretfully, do not recommend any of the submitted projects for the First Honor Award nor for Award of Merit.

"And we hope that the city officials will re-evaluate the present method of commissioning buildings, the professional fees structure, the processing and supervision techniques, and all the other existing tools of regulatory agencies, so that the future juries of this most worthwhile program will have an opportunity to perform the pleasant task of honoring truly good civic architecture in our city.

"Dean Charles Colbert disagrees with our views. This report, therefore, is the majority report submitted by Mr. Gordon Bunshaft, Mr. Richard Childs and myself."

Jan C. Rowan

the dissent

"For the following reasons I must object to the decision of the Jury which by 3 to 1 vote decided not to make any awards for the 24 submissions which were reviewed this date (March 4).

"1. While I agree with the other members of the Jury that the quality of the work submitted was depressing and of a regrettably low order, I do not believe that a com-

Continued on Page 29

*The names of the entrants were not revealed.

CITY CLUB

Continued from Page 28

plete and equal rejection of all is justified.

"2. As I see them, the purpose of all design awards is to motivate and give purpose to better design rather than to castigate those who participate. While an Honor Award may be withheld where unusual excellence is not found, a lesser award may serve the useful function of pointing out both the strengths and weaknesses of the other submissions. Without any award, the comments of the Jury become anonymous and as ineffectual as the work they condemn.

"3. The quality of an architectural project may in large measure be determined objectively and it is inconceivable that, in a group of 24, one does not stand above its peers. Because a group of submissions is generally undistinguished is no cause to condemn the best effort with the worst.

"4. Idealism carried beyond the reasonable expectations of our time is only acknowledgement of futility. Such erroneous idealism is of little practical use in effectuating real change.

"5. The rash act of discarding all submissions in one loosely wrapped package makes the entire venture suspect. I do not believe that the public at large will be credulous of such extreme action.

"6. The possibility of continuing a program of Awards for excellence which seems to hold such great potential for public judgment and education appears to be weakened, if not destroyed, for the immediate future. Such extreme action works into the hands of more judicious if less technically informed men.

"7. In my opinion, a basis of judgment should have been formulated by the Jury, and on this foundation at least some recognition given to 'Best of Show.' I am still uncertain of the basis of total

rejection, but I believe it was founded on the rather questionable position that the work did not meet the personal standards of the judges themselves.

"For the above reasons I do firmly dissent from the majority opinion of the Jury."

Charles R. Colbert

comments and recommendations by the subcommittee on planning and housing

The strong words of the Jury have immediate reference to the 24 entries. The problem of mediocrity is deeper and older. If architectural historians and contemporary critics are to be believed, New York has not built a single municipally sponsored building of generally recognized excellence since City Hall was designed in 1803. We have been spending fortunes of money for architectural mediocrity for 160 years.

Today, with the monumental task of urban renewal stretching out ahead

Continued on Page 30

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Continued from Page 29

of us, with the ever increasing need for new schools, new housing, and new hospitals not nearly met, New York has an unrivalled opportunity among the cities of this country, and of the world, to build boldly, beautifully and well. We will surely waste this irretrievable moment unless there is a conscious, determined and immediate change in traditional municipi-

pal policies and practices with regard to civic architecture.

The usual approach to civic building is to repeat what has already been done. It is an attitude of no think, no trouble and no change. Yet to accept the safe, the so-called tried and true, the predictable solutions of yesterday for today's constantly changing needs ignores the profits of progress. It is wasteful of opportunity and expensive of resources. It robs us of the chance to seek new and more efficient ways to meet new de-

mands and create public buildings which truly express the capacities and aspirations of our City and its people in the 1960's.

The problem of mediocrity in public architecture is not exclusively a local one. Other cities, even the Federal Government, are faced with it as well. President Kennedy reacted to it on May 31, 1962, when he approved a policy statement on Federal Architecture drafted by a special Cabinet committee. The statement declares, "The policy shall be to provide requisite and adequate facilities in an architectural style and form which is distinguished and which will reflect the dignity, enterprise, vigor and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody the finest contemporary architectural thought. The development of an official architectural style must be avoided. The government should be willing to pay some additional cost to avoid excessive uniformity in the design of Federal buildings."

Following the President's leadership, Commissioner William L. Slayton of the Urban Renewal Administration, in a letter dated August 20, 1962, to Local Public Agencies, set forth the U.R.A. position that high quality design is a basic objective of the urban renewal program. In an attachment to this letter which outlines steps to be taken to achieve quality design, Commissioner Slayton notes three important principles: 1. Good design produces a useful and expressive setting for community life, 2. Good design is good investment, 3. Good design is its own justification.

These are important and forward looking ideas. If we are to avoid spending further billions with the usual undistinguished, wasteful results, they must be understood and acted upon in New York City.

The City Club of New York suggests the following program to help insure that the City receives full value in architectural excellence for its public building dollars:

the mayor must lead

1. The Mayor, as the Chief Executive of the City, must set the key-

Continued on Page 31

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Continued from Page 30

note for improvement and change. Nothing less than a definitive statement of enlightened policy from City Hall, paralleling the President's action in relation to Federal Architecture, will have the penetrating and lasting impact required here. The statement should be followed by a directive to all City departments providing detailed steps to be taken immediately to initiate and execute the policy.

a new way to select architects

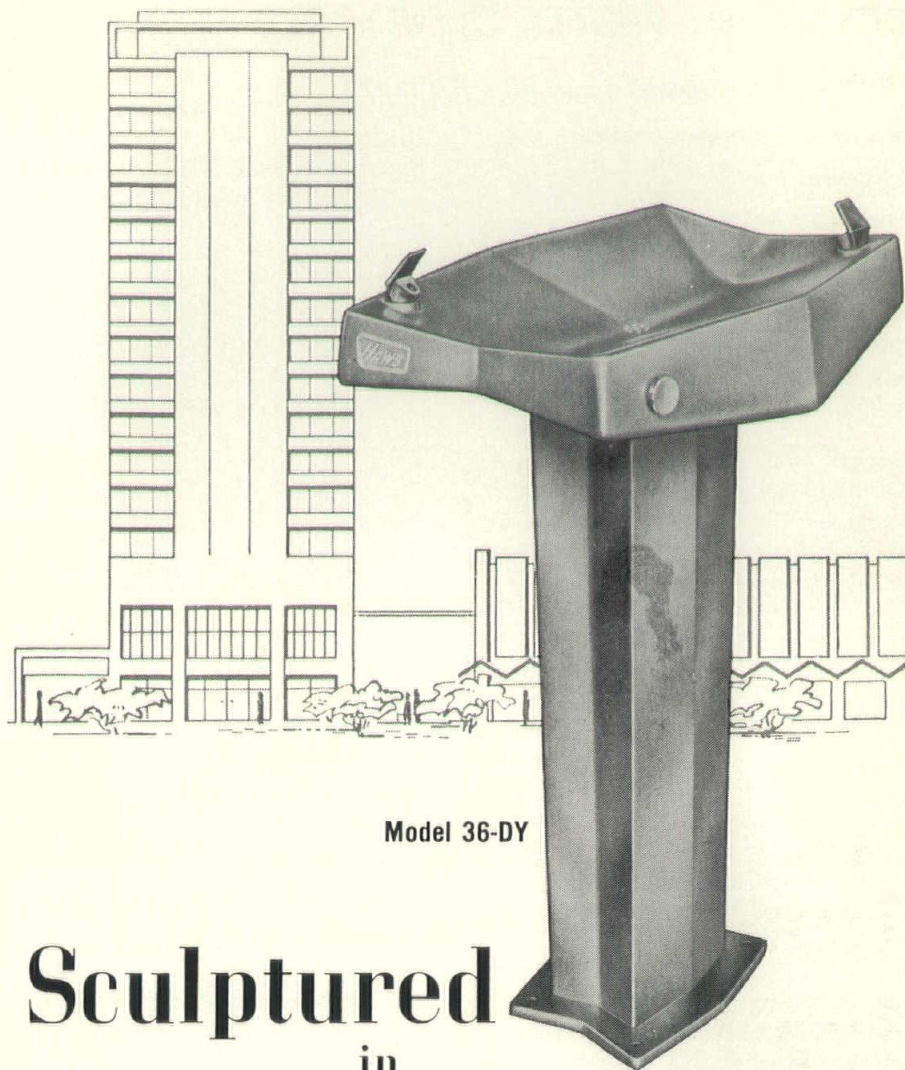
2. The Mayor should appoint a panel of distinguished architects to consider and select, with his approval, architectural firms for public building projects. This will remove the responsibility for the awarding of commissions from the individual City agencies, and place it in the hands of a panel whose sole criteria for selection will be the professional ability to perform with distinction.

The review of preliminary architectural designs, now in the hands of City agency employees of widely varying degrees of professional competence, should also become the responsibility of the Mayor's panel. The architects on the panel should be assisted by a special design representative of the City department involved in each project. This step will help insure that work of the commissioned architect will be evaluated by a group of peers whose judgment and professional standards he can respect.

The panel should consist of architects of high reputation and outstanding professional achievement. They should serve on a per diem basis for a period of one year. During the period of their service, their own firms should not be eligible for commissions from the City.

The success of this system of selection and design review has already been well demonstrated in the State Department's Foreign Building Operations embassy program. The enlightened approach and procedures of this government agency have made it possible for distinguished buildings to be designed and erected in Athens,

Continued on Page 34



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YOU CAN FIGHT CITY HALL

(But What About The White House?)

By: John M. Dixon

Constituent Editor

New York Chapter AIA

The master plan for a new Manhattan Civic Center unveiled last December was drawn up under the direction of Max Abramovitz, Simon Breines, and Robert Cutler. The existence of such a plan, however, is due largely to the efforts of another architect, Nathan R. Ginsburg. Having won his fight to have a coherent Civic Center plan, Ginsburg is now taking the lead in a second struggle, trying to get the Federal Government to alter its proposed office building in conformance with the new plan.

It all began on May 5, 1960, when Ginsburg wrote a letter, as president of the New York Society of Architects, to Mayor Robert F. Wagner. In it, he expressed his concern over the "apparent piecemeal uncoordinated trend of individual projects that have been completed, started, or announced as in the planning stage for the development of our Civic Center." The immediate target of his protest was the announcement that work was to begin on \$5,400,000 worth of additional bridge approaches and that planning was to start for \$40,000,000 worth of new municipal office buildings on a site separated from present city offices by several hundred feet of busy roadways. He requested an interview with Wagner, in which he might present his basic ideas on the problem, and the request was promptly granted.

At this meeting with the Mayor and several of his principal aides, including Planning Commissioner James P. Felt, Ginsburg was asked to draft a possible plan to eliminate the features he found objectionable. His plan, submitted to the Mayor and the City Planning Commission on June 11, 1960, proposed a traffic-free Civic Plaza roughly three times the size of the present City Hall Park. In this plaza, to the southeast of City Hall, there would be a group of office towers. Beneath the plaza, he proposed parking for 5000 cars on several levels (permitted by the slope down toward the East River) and underpasses to divert bridge traffic from the area and speed it crosstown through a new tunnel linked

to the West Side Highway. He also pointed out that Federal aid could be obtained to cover a large part of the necessary construction.

The site for the new Federal Office Building, which had already been selected, did not escape his attention. He recommended in his plan that it be shifted about 100 feet to the west, to include a frontage on Broadway and open up a vista to City Hall from the north.

On June 15, after the Board of Estimate approved construction of the bridge approaches as originally planned, Ginsburg decided to take his fight to the public by way of the newspapers. The *Times* carried the first story of his proposals on June 17, 1960, and articles subsequently appeared in all of the other major city papers. Newspaper publication led to news articles in *Progressive Architecture* (August, 1960), *Real Estate Forum* (September, 1960), and *Architectural Forum* (November, 1960). In September, the Board of Directors of the New York Society of Architects voted unanimously to support Ginsburg's proposal, and this endorsement led to a second round of stories in several of the major newspapers.

In May of 1961 a resolution was published by the New York Society of Architects calling upon "the press, public officials, and civic-minded groups to urge the city to halt the imminent construction of new civic buildings in the wrong places . . . until serious study, by professional planning organizations, can be made . . ." A major point in this resolution was the need to move and enlarge the Federal Building site. Of the public officials to whom the resolution was addressed, only Stanley J. Isaacs, the late minority leader of the City Council, offered his support.

In June, 1961, the Architects Council of New York unanimously endorsed the Society's resolution, which thus gained the support of the AIA chapters of the four outlying boroughs and the Brooklyn Society of Architects. Ginsburg was

made chairman of a newly-formed Civic Center Committee of the Council.

During the mayoralty campaign of 1961, Louis Lefkowitz criticized the Wagner administration for proceeding with new buildings in the City Hall area without any over-all plan. Ginsburg further enlisted civic groups. In October Harmon Goldstone, then President of the Municipal Art Society, wrote to the City Planning Commission supporting the need for planning. In November the Citizen's Union took similar action. The public statements of these civic organizations, along with the attack from the political opposition finally led the City Planning Commission to reconsider the problem; on November 15, 1961, the Commission announced that the building program for the entire area would be reviewed.

On February 23, 1962, the Board of Estimate approved an allocation of \$86,500 for a study of proposed buildings in the area, which was intended, according to a *New York Times* article of that date, "to make certain that there should not be any change in their sites." Max Abramovitz was commissioned to make the study, along with Wilbur Smith and Associates, Traffic Consultants; later, Breines and Cutler were added to the team and the Smith organization was replaced by Day & Zimmerman. City Hall turned down a request by Richard Roth, Sr., President of the Architects Council, that Ginsburg, as Chairman of the Council's Civic Center Committee, be permitted to consult with the architects appointed for the study.

Once the city had promised to review the problem, Ginsburg turned his attention to the proposed Federal Office Building, which was then in the design stage. There had been no indication that the city was seeking to alter the Federal plan, but several features of it, including the closing of two streets would still require city approval.

In June, just after President Kennedy announced his new policy on the architecture of Federal Buildings (which demanded, among other things, cooperation with local communities, generous landscaping and a good relationship to surrounding areas), Ginsburg addressed a letter to President Kennedy, the heads of the General Services and Urban Renewal Administrations, Senator Jacob

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YOU CAN FIGHT

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K. Javits, Mayor Wagner, Council President Screvane, and City Planning Commission Chairman James Felt. In it, he called for a halt in Federal plans, terming the proposed \$80 million building "a disastrous impediment to the proper planning and reconstruction of the entire Manhattan Civic Center."

In an editorial on June 15, the *Herald Tribune* quoted Ginsburg on the need to relocate the Federal Building and went on to say, "To the layman, it seems preposterous that construction should come before planning. But this is for City Hall to explain. Meanwhile, however, the architects plead that President Kennedy and the rest of beauty-minded Washington hold up for second thoughts." The editorial concluded that any further action should be held up at least until the over-all plan, due in August, was published.

Later in June, however, Ginsburg received a letter from L. L. Hunter, Assistant Commissioner for Design and Construction of the General Services Administration, which indicated that the Federal Government would "proceed with the award of a construction contract at the earliest practicable date." A few days later, a letter from the White House assured Ginsburg that the Federal Building could not have progressed so far without the approval of municipal authorities.

Ginsburg could not determine through inquiries at City Hall whether New York authorities had indeed approved the Federal Building during the course of the study, so he turned to Senator Javits, who had expressed his support over a year before. In response to a telegram from Javits, the Mayor admitted that the site for the new building was inadequate. He stated, however, that he did not want to delay the Federal building program. Ginsburg's press release on the telegram, dated July 16, hit the newspapers with headlines such as "Mayor Joins Critics of New Federal Building" (*The Daily Mirror*).

The *Mirror* also said that the Mayor "would like his own Civic Center Committee to review the plan." When this committee's report was published in December it included alternative positions for the Federal Building, the one

already originally chosen and a preferred one, 100 feet to the west and extending to Broadway—the one Ginsburg had advocated 30 months before.

Aside from condemning the city's existing program, the creation of traffic-free plazas, and the matter of the Federal building, the plan drawn up by the Mayor's Committee bears little resemblance to Ginsburg's early proposal. In the new plan, all proposed government buildings are limited to an area between City Hall and Worth Street, although the original boundaries for study extended north to Walker Street and southeast to the corner of Ann and Gold Streets. Ginsburg had located a substantial portion of his proposed plaza, the underground garage and several major buildings southeast of City Hall,

in a district now slated for Title I redevelopment by Pace College.

A contract for the new Federal Building was awarded on February 15, and the General Services Administration seems determined to proceed with it. Even Mayor Wagner's direct intervention with President Kennedy has so far failed to bring about a change in the Government's policy. On January 22 the *Times* published an editorial over the radio only, (due to the newspaper strike) entitled "Last Hope," urging the President to intercede personally, as he did in the cases of Lafayette Square and the U.S. Pavilion at the New York World's Fair. So far, no action, but Ginsburg is still busy writing letters and planning press conferences, clinging to that last hope.

TESTING AND INTERPRETING TESTS

An architect was engaged to prepare plans and supervise the construction of a school project. Portions of the building were to be constructed of concrete and the specifications set forth the standards which the concrete was required to meet. Transit-mixed concrete was supplied by a subcontractor. A testing laboratory, designated by the architect, was employed by the prime contractor to inspect the concrete. The test reports were submitted to the architect who interpreted them incorrectly and approved the concrete as meeting specifications. Later the concrete was discovered to be defective and some of the work had to be torn out and replaced.

The prime contractor sued the architect to recover for the additional expense and loss of time incurred. He had relied on the architect's interpretation and alleged that the architect was negligent in incorrectly interpreting the test reports and in permitting defective members made from the concrete to be incorporated in the building.

The court upheld the contractor's claim saying that the "position and authority of a supervising architect are such that he ought to labor under a duty to the prime contractor to supervise the project with due care". The court held that since the architect had assumed responsibility for overseeing the testing work and supervising the construction, he had, by authorizing the concrete members to be incorporated in the project, made an implied representation to the prime contractor that he had inspected the members, reviewed the tests and that both the members and the concrete were in conformance with specifications.

MORAL— The contractor and the owner have a right to rely on the architect and if he assumes the responsibility of making and interpreting tests, he may be liable to both. Tests, whenever required, should be conducted and interpreted by properly qualified testing laboratories.

This information on professional liabilities is offered with the suggestion that architects review their practices and procedures.

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CITY CLUB

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New Delhi, Oslo and numerous other world capitals by such outstanding architects as Walter Gropius, Edward D. Stone, and the late Eero Saarinen. Ironically, much of the best American architecture sponsored by the Federal Government has been built abroad.

selection by competitions

3. The panel selection process for civic architectural commissions should be modified at intervals by City sponsorship of open and limited, local, national and international architectural competitions. This will help bring new ideas, creative thinking and fresh talent into the design of public buildings in New York.

Sydney, Australia, will soon have a dramatic new opera house, and Boston, Massachusetts, a bold new City Hall, as a result of open architectural competitions. In both instances, buildings of great imagination and power were selected as the winners. These cities, through the medium of a competition, were able to tap a broad spectrum of talent and design ideas in choosing the solution which best fulfilled their requirements for civic buildings of great importance.

It is interesting to note that the Boston City Hall competition was won by a team of young architects who practice here in New York.

architectural guidance within city departments

4. A qualified judge of architectural excellence should participate on the policy level in the decisions controlling expenditures for municipal construction. Our capital funds seem to be spent with inadequate concern for architectural results.

encourage distinguished architects to seek city work

5. All of the distinguished architectural firms practicing in New York should be encouraged to seek commissions for public buildings here. Many architects complain that the City's fees are too low, but they com-

plain even more bitterly about the frustrations of a turtle-paced review process. These procedures frequently bog down in the angle of archaic standards and low and middle echelon indecision. Interminable, petty reviews appear to be the modus operandi of most departments, but most particularly characterize the operations of our housing agencies. This bureaucratic confusion and busywork are time-consuming and further reduce the possibility that the architect will find his fee to be adequate.

Although it is hard to believe that an architect, as a true artist and professional, will ever do less than his best work, present fee schedules for municipal architecture of all kinds should be re-examined in the light of rates which attract distinguished firms in private work. There can, of course, be little doubt that the need for economy in construction tends to strip all architecture to its minimum fundamentals. But paring architectural and engineering fees is a false economy if it results in higher construction costs. Fees must be adequate to allow for proper investigation of alternate solutions and full study of the chosen scheme. It costs considerably less to change or correct something on paper in the design state, than it does to rip it out and replace it in the building itself.

The administration of all review processes should be streamlined, not only to reduce the City's very high administrative costs for each project, but to encourage architects to feel that their most creative work will not get rubbed out by the dead hands of bureaucracy.

the need for news and criticism

6. In the realm of information and public interest and education, we urge that the newspapers of this city publish more news and regular critical comment and review of architecture and city planning. Such material should fulfill the same functions as columns of analysis and criticism of the theatre, the cinema, musical offerings, gallery openings, the dance and literature.

The people of New York need to be informed in a critical way about what is happening to the city physically and architecturally. They need

to know what experts believe is good and what is bad about our new public and private buildings. It is important that they be informed about the problems, purposes and effects of urban renewal, proposed expressways, cultural and civic centers. They must be encouraged to take a city-wide — not narrow, local — view of city improvements.

The theatre-going public tolerates few bad plays for any length of time. New Yorkers are critical of the plays they see. Really bad ones fold quickly, usually within the week. Bad buildings stand for generations and their presence cannot be ignored by refusing to pay the price of admission. We cannot tear down a building if it gets bad "reviews." Our hope is that an informed public which will respect good taste, will discourage bad taste as well, no matter how financially attractive an inappropriate structure may seem to its promoters.

The City Club believes that regular communication of this kind of critical evaluation, as well as straight information, is an important responsibility of our local press.

recommendations for future bard awards programs

1. *The Bard Awards Program should be continued.*

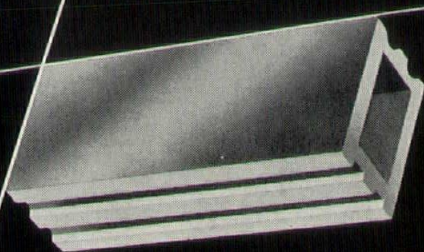
2. *In 1964 the Awards should be devoted to privately sponsored buildings.*

3. *In 1965 the Awards should again be devoted to civic architecture, but this category should be expanded to include: (a) buildings within New York City sponsored by the Federal government and New York State government as well as the City government, (b) buildings by semi-public agencies such as Port of New York Authority, (c) buildings erected as a part of Title I [Urban Renewal] programs, (d) buildings erected with City or State financing and supervision [e.g. Mitchell-Lama].*

The dismal results of this year's Bard Awards Program, and the recommendations The City Club of New York has herein presented to avoid a repeat performance, are a serious challenge to responsible City leadership.

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HOWARD BATTIN, EDITOR

MODULAR COORDINATION

We are receiving invitations to attend seminars and workshops dealing with modules. We are told that savings may be achieved in the drafting-room and on the job by the proper use of modules in the planning and construction of buildings.

The literature that accompanies the invitations to attend these seminars indicate that a certain amount of education or re-education is necessary for architects to handle the new ideas properly.

This is very intriguing. Modules have been around quite a while. The column spacing of the Parthenon, even the size and shape of the stone columns themselves, is modular. Architects have used modular devices to achieve rhythm, unity and composition ever since Homo sapiens moved out of caves into structures.

Just about that time, the ceramics industry was born, and it is remarkable that, in all the thousands of years since then, the industry has not made the slightest concession to modular composition. If you don't believe this, just get out your tile samples and try to coordinate wall tile with floor tile.

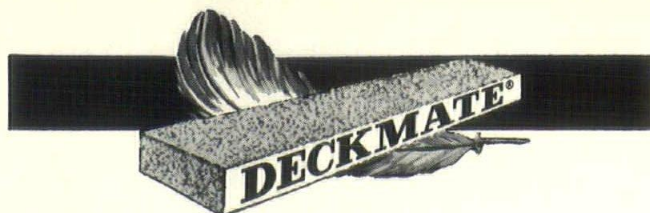
Now get out your millwork catalogues and try to coordinate any glazed exterior door with any glazed storm door.

These are two examples of non-modular materials that orderly-minded architects have to struggle with. Building costs can be reduced by coordinating building materials with each other and then reducing the present ridiculous number of shapes and sizes listed as "stock". The BLUEPRINT agrees with the sponsors of modular seminars that education is indicated and it recommends a good dose for the producers of ceramics, masonry units, millwork, glass, metal sash, or whatever.

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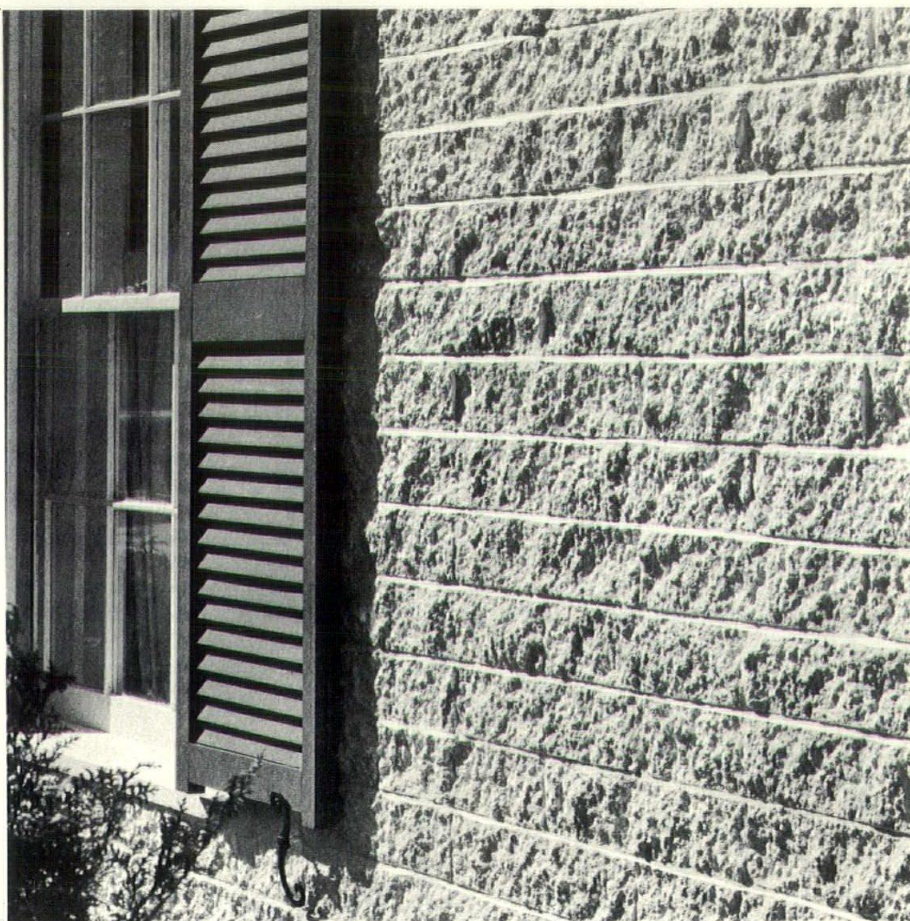
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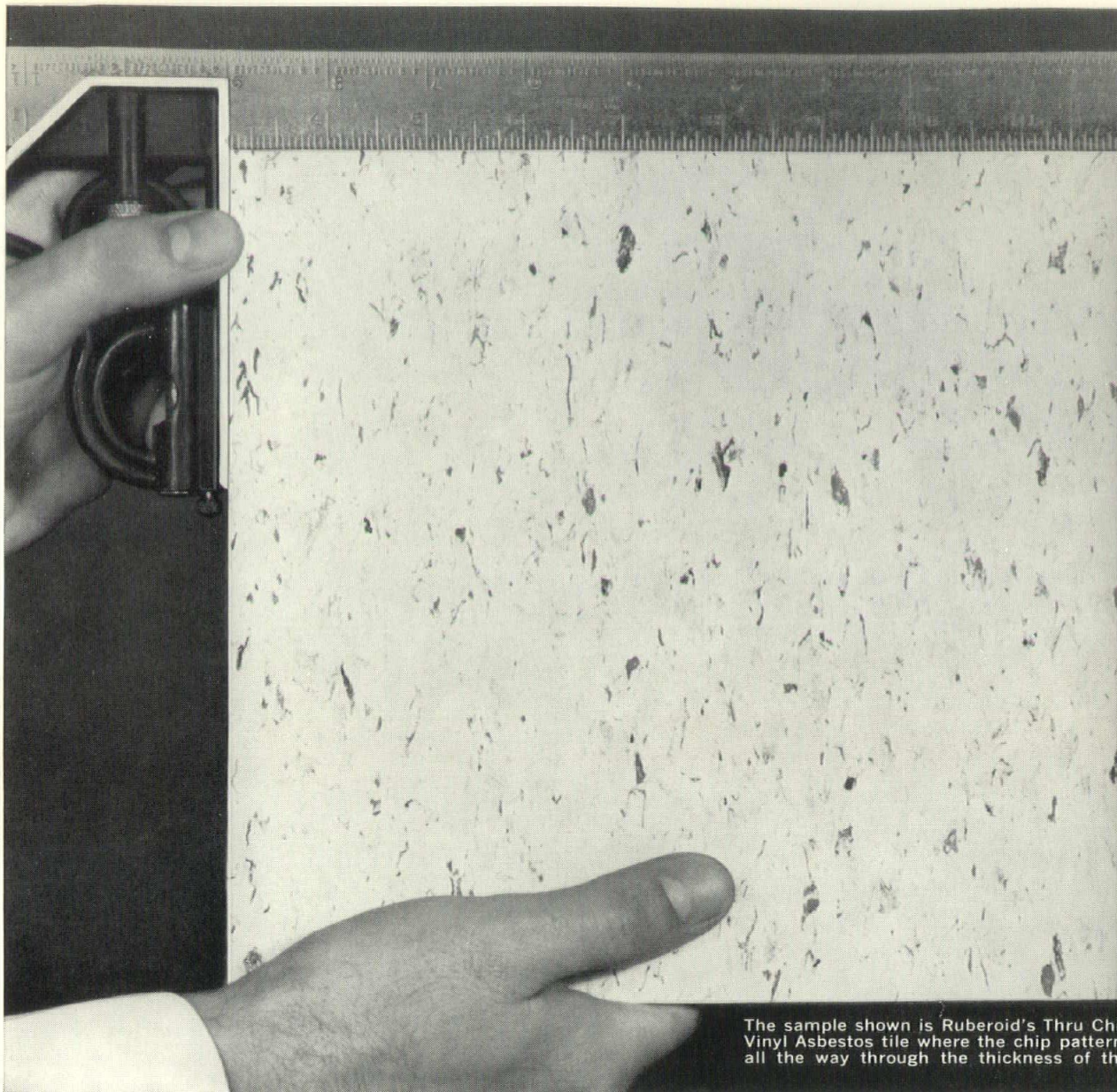
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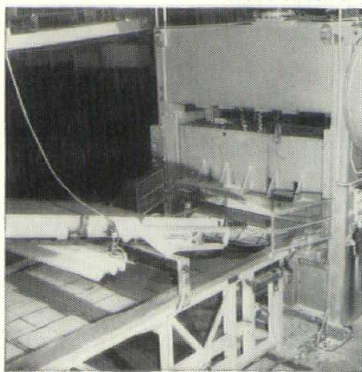




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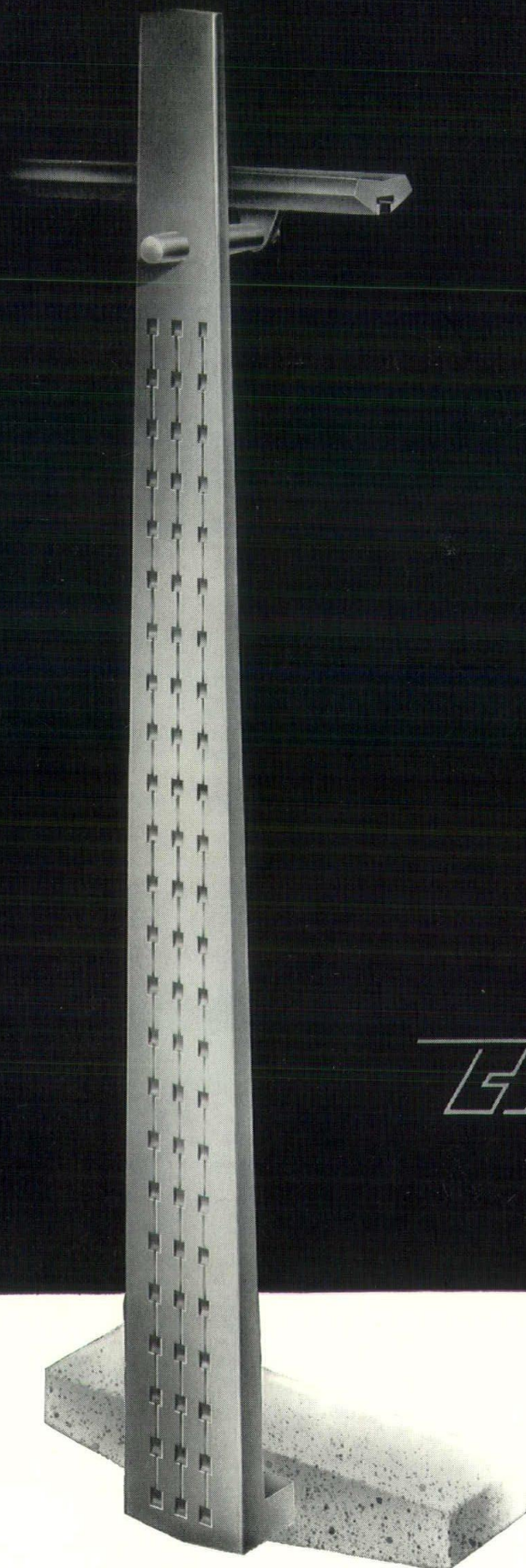
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